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fanfare

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Letter From the Editor

You're the Fan That Matters

Have you ever wondered what it takes to create a magazine every month? To actually take raw information and put it into the magazine format that you hold in your hand? W I'll tell you what it takes—it takes work. And dedication. But most of all, it takes a love for the subject you're working on. Caring about the information that you and others have so diligently collected and the way that **you**, the fans, receive it. That's what makes a good product.

And that's what happens every month here at **FAN**.

FAN is about getting the information you need to know into your hands each and ever month to the best of our abilities. This to me is not a popularity contest. We're not here t wow readers with who we know or who we hang out with.

Our job is to let **you**, the reader, meet these creators through the magazine. Our job is t give **you** the opportunities to know more about the people that work in our industry, th whole industry. That's why **Overstreet's FAN** lets **you** meet everyone we know.

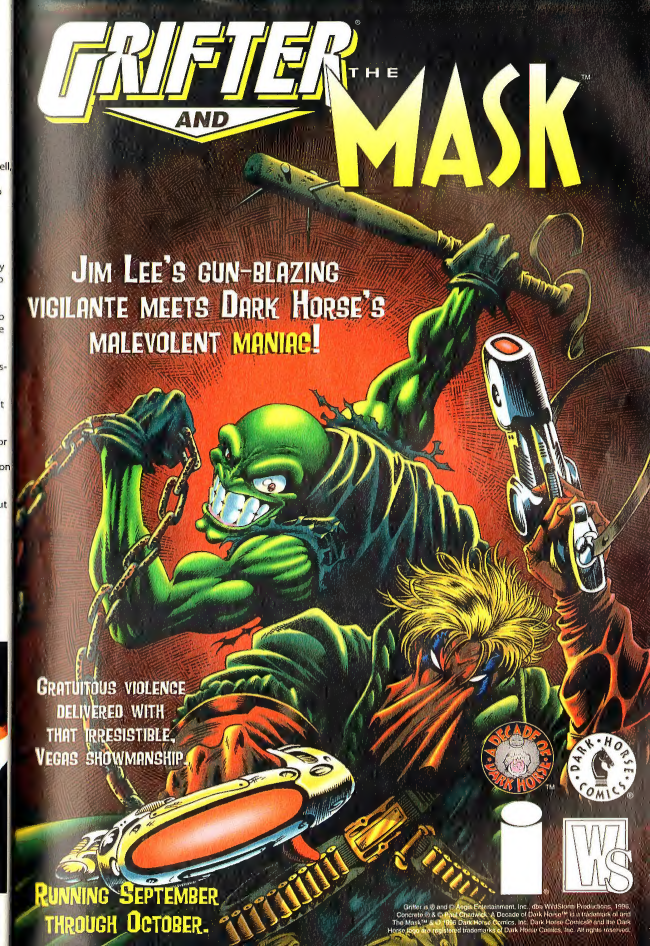
I mean sure, I could go hang out with some of the many great professionals in our indu try, and I admit, there are times at shows when I do. But my flaunting any connections I might have to certain people does nothing to help **you** learn more about those people. Why print things about me hanging out with someone? Wouldn't **you** rather read a grea interview with that person?

You see, we have a unique philosophy here. The *real* fan in **Overstreet's FAN** is not me anyone here, it's **you**. You are the fan we're considering in every issue of **FAN**. That's why we work hard each month with creators and publishers to bring **you** the latest informati available.

We know that you're vital to the hobby, to the comic industry. And we know that withou you... there would be no **FAN**.

Later

Steve Geppi gives the President just what he needs to win in November.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FANMAIL

ONE FROM THE HART

Hello **FAN:**

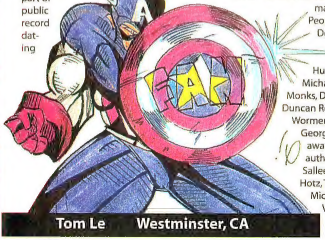
I hate to beat a dead horse here, but there were several inaccuracies in Mike Leonard's Doorman plug/rant/attack in **FAN** #14. I'll deal with them one at a time.

"...let's remember that he [Hart Fisher] and his cohorts at Verotik...initially balked at any kind of support of Hunter, Kennedy, or the CBLDF." This statement is false. I spoke to the clerk watching the store the day of the Planet Comics bust. I immediately put him in touch with Verotik, whom I was no longer working for during the bust or after. Verotik's stance over the pillaring of the Planet Comics guys had nothing to do with me. I have never balked at supporting stores and their struggles with censorship. I have repeatedly donated my time and my work to support the Comic Book Legal Defense Fund. I was the biggest draw at the Detroit Motor City Con dunk tank (gee, I wonder why?) for the CBLDF, I've donated poetry & artwork to several publications benefiting the fund (one from CFD Productions for the guys in Texas and one for Mike Dianna that has not seen print as of yet), spent time during the Chicago Con manning he Rock'em Sock'em robots for the Christopher Reeve Foundation (reigning undefeated I might add), and also attempted a store appearance at Planet Comics (but by the time I could work it out, they were sadly out of business). I support and acknowledge every store who carries my books as a partner and invaluable part of my business. My support of the CBLDF has been a consistent part of public record dating back several years and can be checked out by anyone interested. Not only does Boneyard support the CBLDF, but we donate comics to several high school & prison literacy programs (mostly Billy the Kid books & the Space Giants).

"...weren't you the guy who also cashed in on the parody comic fad..." Hey pal, I didn't cash in, I started it. It became a fad after **Kill Image**, **Rush Limbaugh Must Die**, **OJ's Big Bust Out**, and when it wasn't funny anymore, I stopped doing those books—that's where Mr. Chin came in, even doing a book called **Kill Barney**. Real original guy there.

"Weren't you also the one who managed to get on all the tabloid shows with the Jeff Dahmer books...." Yep. But I didn't go looking for it. Every show I appeared on called me out of the blue. I was the bad guy. The one the ills of society could be blamed on. I went on those shows for free, under great duress, defending my work and representing my field with intelligence and restraint. Those shows were anything but fun, but maybe one person at home might have been pushed to question the party line they were sold by the media and check out the comics in question for themselves.

"...the reason your Boneyard's books don't sell isn't the themes, it's quality—calling the art and writing in them amateurish is a compliment." It's always sad when an uneducated person like Michael makes such a broad, sweeping statement about work he is so very unfamiliar with. I'm sure that all the incredibly talented people who have worked with Boneyard over the years are happy to know Michael feels they are "hacks" because he doesn't find the subject matter to his liking. People like Colleen Doran, Kelley Jones, Louis Small Jr., Stephen Hughes, Michael Bair, Michael Okamoto, Joseph Monks, Dimitrios Patelis, Duncan Rouleau, Kirk Van Wormer, John Hebert, George Perez, Nelson, award winning horror author Wayne Allen Sallee, Christa Faust, Kyle Hotz, Timothy Bradstreet, Michael Avon Oeming, Vincent Locke, Jill Thompson, John



Tom Le Westminster, CA

Jason Porter Sacramento, CA

Cassaday, Brian M. Bendis, Tommy Berg, Stephen Bissette, Rick Veitch, David Mack, Art Nichols and all the other unknowns who have sweated blood for these books. Why would all of these people work with us? It isn't for the money, I'll tell you that much. I'm proud of the work that we've put out, and I know the creators are too. It's to bad Michael can't see past the violence or some of the language to the true meat. No one who works here is interested in "shock value." We are concerned with the story and not dummying anything up for the reader. There will be no spoon feeding the audience or pulled punches.

"...it takes a lot of guts to stand up for yo convictions, especially when you lose potential income as a result." Absolutely. I've spent almost $10,000 dollars protecting my First Amendment rights. I've accep ed product back from distributors who fel it was too risqué in these current times of finger pointing and blame-laying for then to handle (even though they had stores who wanted the product). I've lost many sales due to stores feeling that the conter of Boneyard's books were inappropriate fe comics, that they're for kids after all, with out ever having sat down and actually rea one (not looking at all the pretty pictures, actually reading it), and through prejudice and uninformed attacks such as Michael's.

As for Michael's final tag line, "Hope they like hot places." It's nice to know that there are plenty of Christian fanatics out there who would like to see me and other creators who work on similar material burn in Hell, not for any crime we've ever committed, but because they don't like the stories we write. Doesn't that make you, the reade all warm & fuzzy inside?

Have a nice day.

Hart D. Fisher
Publisher

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YOU GOT IT!

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A blemish, defect, or imperfection
FAULT (ACTION)
A transgression, offense, or thing done wrongly
FAULT (ACTION)
A transgression, offense, or thing done wrongly
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A break in the continuity of strata
FAULT (METAPHYSICAL)
Karl Lindquist's defective transgression into the strata of infinity.
BOOTLEG
Lynch sent Gen[13] in with no hope of escape... but don't blame him... it's Lindquist's Fault.

GEN[13]

Up first... "Lindquist's Fault" by Alan Davis and Mark Farmer!

A new monthly series debuting in November from WildStorm Productions and Image Comics. "Lindquist's Fault" is a two-issue story, concluding in December.

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FAN MAIL

Boneyard Press

GETTING THE ONES YOU MISSED

Hello **Overstreet's Fan Magazine**:

I am interested in obtaining back issues of your magazine.

Do you have a catalog or Web Site that lists & shows back issues available of the **Overstreet's FAN**? I am especially interested in who's on the cover of each of the back issues.

Thanks.
Gary Traxler
St.Paul, MN

Currently, we do not have any back issues of FAN available for sale. However, In the next few months we will. Just keep checking in the magazine.

Our Web Site address is: http://www.gemstonepub.com/fan

On it you will not only find graphics for all of our covers, but listings of the features in those issues, as well as some of the actual features that were printed in those issues, as well as lots of other cool stuff. Keep checking the Web Site, as once we start selling back issues, we will announce it there also.

THE GREAT PRICE DEBATE: ROUND 6,413

Dear **FAN**:

I have a question to pose to all the various publishers out there today in comic land. My question is this: Why do comic book publishers continue to raise the price of their books, when the number of copies of said books keeps dropping?

If you look at what the average price of a comic book is these days it has to be almost $2.50 an issue. Back when I first started collecting in 1988, the price was 75 cents. How can they justify a raising of the price to 3x of what they were 8 years ago? Don't they understand who their target market age group is? How do they expect a teenager or young adult to be able to spend ten or more dollars a week on comics? Most people who fall into this age group either don't have a job or just work part time. If they have $10 a week to spend, that's only 4 titles and with nothing left for back issues; and with all the other titles that come out each week, there is no hope of them trying anything new.

I'm not the typical comic collector, I am in my mid-twenties, married, and work full time. Yet I have had to drop the number of titles that I currently purchase due to the fact I can't afford them. I have had to drop almost all of the Dark Horse titles due to the fact they have raised their price from $2.50 to $2.95, even though I enjoyed most of the titles they put out every month. I know that 45 cents does not sound like much, but if you take 10 or more titles, that comes out to $4.50 a month, and that could be another 2 titles that someone can purchase.

Due to the price on most of the titles out there, I am reluctant to try out new titles even for a few issues since that takes away money from other titles I collect. This has kept me from trying a lot of the independents and most of the Image titles. I just don't have the funds in my budget to purchase them, as I am limited to spending between 20 and 25 dollars a week on comics.

On a brighter note, I would like to say keep up the good work. I enjoy **FAN** and have been picking it up since issue #1. Your price guide is the best and reflects the market better than any other out there. The Company News and Market Report sections are the first items that I read.

I would love to hear from you all at **FAN** as to your opinion on this subject.

Psylocke Smythe
via AOL.

One of the main reasons publishers cite as responsible for inflation of the cover price is an ongoing paper shortage and subsequent increases in printing costs. And, Psylocke, as much as you claim not to be a "typical comic collector," your concerns echo many collectors' concerns about the hobby, and your weekly spending allotment is on par with many other collectors' as well. In all honesty, you bring up a number of important points, and FAN would really enjoy hearing from other collectors about these issues as well. Oh, and thanks for your very kind remarks about this little magazine we put together here.

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HATE THE HERSH

Dear **FAN**:

Donald Andrew Hershberger Jr. is an a@#%*$e!!!

(In response to his *Trainspotting* review i **FAN** #16.)

He wouldn't know a good movie if it bit him in the ass.

Donald, do the world a great service: Sto reviewing movies, wash dishes for a living and wait for *Babe 2*.

Dean

So does that mean you liked *Trainspotting*? Chill out, put on some Velv Underground, and take some Ny-Quil, Dean.

[Ed. Note: Associate Editor Benn Ray wants to go on record as saying he loved the movie.]

BREAKIN' TH'LAW, BREAKIN' TH'LAW

Dear **FAN**:

How should I start my independent com book company "Illegal Business?"

Jason Powell
Alex.City, AL

Simple. Break the law. Best of luck to you.

APPLAUSE FOR LIEFELD

To the **FAN** staff:

Wow! Issue #16, great issue, minus the price guide. I read it from cover to cover. Frank Miller's speech, bravo, the First Amendment is without a doubt worth fighting for. My major reason for writing is the Rob Liefeld interview. I apologize for being one of those fans calling you [Rob] sellout. You brought up some very valid points, but all fall flat when I heard (or rea in this case) you had an agreement with Marvel to take care of Jack Kirby's estate.

XENA
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ONLY FROM
Topps

It's a Xena trilogy in HERCULES THE LEGENDARY JOURNEYS #3-5 by Roy Thomas, Jeff Butler, and Steve Montano. Oh, yeah– there's Hercules, Iolus, and Atalanta, too!

LEGENDARY JOURNEYS and XENA: WARRIOR PRINCESS ... TM & © MCA/Universal Merchandising, Inc.

FAN MAIL

personally stopped buying Marvel comics over this issue, until (peer pressure) the Mark Waid/Ron Garney **Captain America** run. It was great and my friends were right. It was my guilty pleasure and hidden shame. I applaud you with a standing ovation (and Jim Lee) for this. I'm sure Jack Kirby would have turned your offer down if he was alive (the pride thing), but the King in the great beyond must be touched, I know I am. I don't know yet if I'll like your **Captain America**, but you have convinced me to approach it with an open mind. Should it flop, my new found respect for you as a person will live on.

Sincerely,
Rick Blackwell
Plainville, MA

Whaddaya mean "minus the price guide?!?" Without the price guide there would be no order. And without order there would be no law. And without law there would be anarchy. Comic Book Anarchy! Now do you really want anarchy Rick?

LOOKING FOR A SOAPBOX OF HIS OWN

Dear **FAN**:

I would like to say to Jeph Loeb, "Yes, you are the only one out there who doesn't understand a word of what Neil Gaiman is writing about." Well, at least the only one who has actually read what Neil Gaiman writes and still doesn't understand it. Supposedly.

I am very disappointed in Jeph Loeb after reading his turn on the "Traveling Soapbox" in issue #16. While I wholeheartedly agree with his points about hypocrisy of comic book readers and critics regarding "commercial" product, I felt he completely destroyed all of his credibility right in the first paragraph, where he branded two of Vertigo's all-time classic series, **Preacher** and **Sandman**, as being akin to incomprehensible rubbish (my words, not his, mind you). It has been made painfully obvious to myself that Jeph Loeb is a member of an old-guard of comic book readers whom I had thought the numbers of were thankfully depleting. They are readers who see the label "For Mature Readers Only," and immediately translate it into "This Book Is Written By An Egotistical Elitist Who Is Only Fulfilling His Morbid Masturbatory Childhood Fantasies And Doesn't Want You To Understand A Darn Word Of It" (to put it nicely), so they refuse to take the chance in looking past the cover. I had been hoping that with the "commercial" success of several Vertigo titles, this type of stubborn, ignorant dinosaur would be coming near extinction. One of the last people I expected to prove me wrong was Jeph Loeb, a writer whose work I have admired for quite some time (I'll still be looking forward to **The Long Halloween**).

Being a loyal follower of both of the specific books Jeph made mention of (I won't even get into his attack on Frank Miller, which was obviously inspired by the fan-boy in him, and us all, who loved his magnificent **Batman** and **Daredevil** stories), I'd like to explain, in small words, what "the hell they are about." I'll begin by saying that I have trouble believing Jeph has ever read **Preacher**, because I don't understand what he's not getting. It's a fairly simple concept: a young man has lost his faith in God, and through extraordinary circumstances, he plans to confront the Lord himself and ask him why he's slipping up. There's not much more to it than that. What makes the book so good is that Garth Ennis, in his shaping of it, is able to write characters that are more human and honest than have ever been seen before in a comic. And that, also, is what makes him a "genius." (By the way, the reason why no one refers to Scott Lobdell or Mark Waid as geniuses is because they are not even trying to be such. They just want to carry on the sagas of the specific characters they are working on to the best of their abilities, to pay homage to those that came before them.) Speaking of which, concerning

Neil Gaiman and **Sandman**, the reason w you don't understand it is because you a trying too hard. If you don't understand even that, well, then I'm sorry but I can't give away all the answers. Part of the fun should be figuring it out by yourself.

In all seriousness, I can sympathize with Jeph's anger with the aforementioned hypocrisy in the comics community. I just disagree with how he presented his argument. He showed himself as being misinformed, overly defensive, and insecure. That's no way to win an argument. And y can accuse me of only writing this becau I am upset that two of my favorite creato and series were being criticized. Is that n similar to your own reasons for writing th piece in question, Mr. Loeb?

Sincerely,
Josh Hill
Hyde Park, NY

Let's see, you accuse Jeph Loeb of "being misinformed, overly defensive and insecure." Now with that in mind, everybody g back and re-read Josh's letter. Josh, while we're all doing that, you go back and re-read Jeph Loeb's "Traveling Soapbox" in **FAN** #16. Then we'll all meet out on the veranda later for cookies and milk. ■

ARE YOU FAN ENOUGH?

58% of **FAN** readers who responded to the **POLL POSITION** in **FAN** #15 believe that a good story is the most important aspect of a good comic. 14% said you need both a good story and good art to make a good comic. 28% just like the pretty pictures.

POLL POSITION

Each month in **FAN**, we ask you, the reader, your opinions on different aspects of the comic collecting industry. After tallying the results, we'll publish them right here for all the world to see, including the head honchos who are calling the shots at your favorite (and not-so-favorite) companies. So clip this out, copy it, or write your response on a post card and mail it to POLL POSITION c/o **Overstreet's FAN**. Oh yeah, and for you cyber-people, feel free to e-mail your response to **FAN**, just be sure to mention POLL POSITION in your header. All responses must be received by October 23, 1996 in order to be tallied.

COMICS SHOULD NEVER CARRY WARNING LABELS, REGARDLESS OF CONTENT.

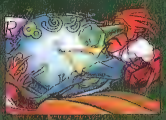
_____AGREE _____DISAGREE

Dark Town

This is the story of a man with twelve hours to find the exit back into reality. He is trapped between the realms of dreams and nightmares, in a place called Dark Town.

But deep within the conscious world, his body lies limp on a hospital bed.

In twelve hours his life support system will be shut down, allowing his comatose body to fall into the arms of death.



MAD MONKEY PRESS

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FAN GALLERY

FAN ARTIST OF THE MONTH

Warrior by Michael M. Chiapetti Bronx, NY

The Haul

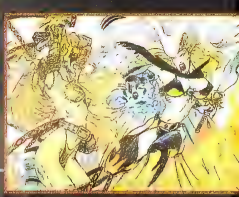
X-Men #25 Black & White Variant Cover

ARTISTS OF NOTE

SUPERMAN by Rick Blackwe
Plainville, MA

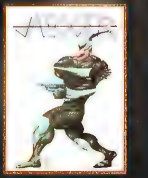
BARB WIRE by Christopher Ross
Marion, OH

BATMAN by Matt Nelson
Lafayette, NY



ANGELA VS. LADY DEATH by Jason Honeycut
Barbourville, KY

JUGGERNAUT by Steven Gleason
Somerset, KY



JAEGGER by Jason Rizzo
Medford, MA

YOU LIKE TO DRAW? YOU LIKE FREE STUFF?

Each month, **FAN** picks the best artwork sent in by our readers to run in the magazine. If your art is deemed by the **FAN** staff to be the best of the best, you'll receive some way cool prize pulled from the vast underground **FAN** vault o' valuables.

All entries must be addressed to **FAN GALLERY** and include your name, age, address, and phone number. And remember, nothing you send us is returnable, so keep your originals.

WHAT DO JANET LEIGH, BOBA FETT & RAND BANION HAVE IN COMMON?

FIND OUT THIS OCTOBER IN

X-O MANOWAR #1

by WAID/AUGUSTYN CHEN/RYDER

ACCLAIM COMICS VALIANT HEROES

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This month we set loose art-babe and **FAN** photographer Cathy Osbrow to take a look at th goings ons around the **FAN** offices on a typica afternoon. Youd think we'd have pictures of writers busily typing away on their computers, researchers pouring over back issues for minute facts, and graphics people carefully designing pages. But, in all reality, that's not what goes on mo at **FAN**, which might explain a lot about this magazine

-FILES

Robert and Carol Overstreet in the midst of check ing a pic en ts this guys annual. Um, the camera's over here, guys.

Our own Clark Kent, Reverend [illegible] Stalley. We actually found a [illegible] ...ch, at this, So it must be in

We caught Jeff Dillon, Senior Graphic Artist, at his desk happily playing with a Tex toy. He swears it helps him to think, um, hmm. We all know it's part of his treatment, but we like to humor him.

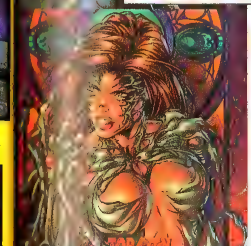
After absorbing the latest London Night and Venatx books, Managing Editor Todd Hoffer has very pleasant dreams as he naps in shipping station #16G. We've airbrushed out the drool.

Hard at work as always, it's J.C. Vaughn, Marketing Coordinator. We found out later he had a small TV under that hat and was simply watching the Rangers/Orioles game.

SPECIAL GUESTS

STEVE DILLON
co-creator of preacher

DAN JURGENS
writer/artist Teen Titans, Superman



SPECIAL GUESTS

DAVID WOHL
CHRISTINA Z
MIKE TURNER
O-TRON
JONATHAN D. SMITH
The whole Witchblade team!!!

SPECIAL GUESTS

JOE QUESADA
JIMMY PALMIOTTI
co-creators/writers/artists of Ash
HUMBERTO RAMOS
artists of Ash/2Broke
DAVE ROSS
Creator/writer/artist of Thiox

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LOOK FOR THE *FAN BOOTH* AT THE SHOW!

the facts upfront

WRITERS-3, MARVEL-0?

Two other X-writers have left the fold! As of this writing, the talent tally is up t three with Jeph Loeb and Warren Ellis added to a list that already includes former X-guy Mark Waid. Loeb worked in the X books for almost three years, making several important contributions, including the co-creation o X-Man, as well as the first pairing of Wolverine and Gambit. Loeb leaves **X-Force** and **Cable** at their high points, declaring, "It's been an incredible ride Loeb further adds an expression of his gratitude at being able to "play with one of the most successful franchises in comic book history."

As for why he left, Loeb states, "After three years, I've said a lot of what I've had to say with these characters." Loeb went on to add his admiration for the non-superhero work out there, explaining, "When someone like Terry Moore can write an intensely personal book like **Strangers in Paradise** and then turn around and write **Lady Supreme**, you know that a lot of the walls have come tumbling down." Loeb hinted at his future by saying, "I would like to explore some of that undiscovered country myself and hopefully make my own contribution to this movement."

Ellis, on the other hand, has left **Excalibur** after finishing his work on the **Pryde & Wisdom** limited series. "There were still things that I wanted to do with **Excalibur**," says Ellis, "but with **X-Men** continuity carrying as much baggage as it does, it became difficult just to tell a simple story."

For those wanting their superhero fix, Jeph is still working with Rob Liefeld on the new and improved **Captain America** for Marvel, as well as with Tim Sale on the much anticipated **Batman: The Long Halloween** for DC. Ellis will continue scripting duties on **StormWatch, DV8** and Acclaim's **Man of the Atom** Special Event in January. ■

BURNE HOGARTH'S TARZAN IN BRONZE

From Graphitti in January, after over two years in the making, comes the Hogarth Tarzan Limited Edition Bronze Statue. This is the definitive Tarzan sculpture, as sculptor Joe DeVito worked from sketches by Burne Hogarth to create this striking piece. Produced in the extremely limited edition of just 100, each bronze sculpture measures over 14" in height and is mounted on a marble base. The Tarzan mythos and the work of Burne Hogarth are legendary, and this is one item that will certainly add to that reputation. ■

SAVAGE TALES

"I imagine Ka-Zar teaching baseball to the natives," Mark Waid laughs a he talks about the upcoming **Ka-Zar** series he's working on for Marvel with former **X-Men** artist Andy Kubert. "Now that he and Shanna have had a kid," says Waid, "Shanna wants to stay in the Savage Land and raise a family. Shanna's taken on this 'Earth Mother' role. Needless to say, Ka-Zar isn't ready to settle down just yet."

A big fan of the **Ka-Zar the Savage** series by Bruce Jones and Brent Anderson, Waid promises big adventures and big chang in store for Marvel's sophisticated savage. Readers can also expect Ka-Zar to return to the Big Apple and get into all kind of trouble. According to Waid, "Ka-Zar misses New York. He wants to be abl to go down the street and get a pizza!" ■

MORRISON PLAYS HIS WILD CARD

Trying to do something that's got the big, grand, widescreen feel of the old Justice League/Justice Society team-ups," Grant Morrison says about his much-anticipated **JLA/WildC.A.T.S** crossover. Coproduced by DC Comics and WildStorm Productions, Morrison, along with the art team of Howard Porter and John Stokes, is currently putting the finishing touches on next summer's much-anticipated match-up between The World's Greatest Superheroes and Wildstorm's premiere super team.

We're doing a 64-page time-travel story which is based on the old Justice League villain, The Lord of Time," Morrison reveals. "We've re-vamped him and made him a bit more interesting. Here, we've got a guy who has access to weapons from all points in time which just defy belief.

Morrison explains that the project originally started with him trying to rationalize, in a post-**Crisis** DC Universe where "alternate earths" are a thing of the past, how intercompany crossovers could realistically happen.

According to Morrison, "I found this interesting theory called 'time bifurcation,' which basically says that, in certain points throughout time, a weird event may happen that produces a split in time. So you get different branches of possible realities that originate from a certain point in time. And even though DC doesn't want me to say that this is the definitive version of how to rationalize these crossovers, at least for people who are wondering why Spawn can meet up with Batman, this explains things."

Giving us a preview of his story, Morrison explains, "The Lord of Time strands the Justice League in the past in an attempt to take over the present. They find themselves on an alternate time track in which the WildC.A.T.S are the heroes who've risen up to fill the evolutionary niche that always gets filled by super teams. So the WildC.A.T.S and the Justice League somehow make it back across this unbridgeable gulf between the two realities to try and stop the Lord of Time from taking over the DC Universe."

And like all great crossovers before it, don't expect the first meeting of the JLA and the WildC.A.T.S to be anything less than explosive!

"I couldn't resist the thought of having a fight between Superman and Majestic," Morrison laughed, "so we're going to have a fight. When the Justice League first turn up in the WildC.A.T.S Universe, as far as the WildC.A.T.S are concerned, these are just a bunch of weird, unregistered superhumans who may be part of a worldwide disturbance that's been brought upon by the Lord of Time's reshaping of the DC Universe. Whatever happens in the DC Universe echoes across the time barrier and is going to have an effect in the WildC.A.T.S' Universe as well. So, of course, the two teams will eventually have to team up to save both their universes."

Currently writing the **Justice League** for DC, Morrison says that he's had a blast getting the chance to write **WildC.A.T.S.** "I've been reading the book since Alan Moore's been doing it, so fortunately I know what's going on. I never get bored doing this superhero stuff, and writing **JLA/WildC.A.T.S** has just taken it to the next stage again for me. I'm having great fun with it!" ■

THE CALENDAR'S BEEN MARKED... IN BLOOD.

OCTOBER

Su	M	T	W	Th	F	S
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	31		26
27	28					

NOVEMBER

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DECEMBER

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29	30	31				

JANUARY

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		1			3	4
					10	11
12	13				17	18

BATMAN THE LONG HALLOWEEN

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the facts upfront

SUPERMAN TIES THE KNOT IN OCTOBER

Solicited to arrive in stores the same week as the "wedding episode" of the *Lois and Clark* television series airs, **Superman: The Wedding Album** will be on shelves October 9th. Each edition will feature a gatefold back cover that opens to reveal the final story pages, similar to **Superman** #75. The Collector's Edition features an embossed cover highlighting the Superman "S-shield" with metallic printing. Showcasing the talents of all five of the regular **Superman** teams, **The Wedding Album** will also include a sequence of previously unpublished pages illustrated by the legendary Curt Swan. This will be the comic event of the Fall, with the potential to be as popular as the "Death of Superman" issues four years ago. ■

DC COMICS FAN COMIC PRODUCTION CONTEST

Blue lines are a blue and white version of a comic shortly before the comic actually goes to press. It's the stage where any last minute corrections are made, and by definition they're one of a kind... that's what makes them such a great collectible. Here's your chance to win some!

This month:

DEMON GUN

Gary Cohn co-created **Blue Devil** and co-wrote the incredible "I, Vampire" about a million years ago. An old House of Secrets... Now the editor in chief of Crusade Comics, a rising time indy press devoted and recently kickedoff its own creator-owned title under the Crusade imprint: **Demon Gun** is the story of a preacher who survives (or maybe not) an encounter with some comancheros and later sets out to hunt them down. Is it the power of the universe which runs through him or something else? To win **the signed blue lines from Demon Gun #1**, answer the following trivia question (the answer is in the comic): **What is Gary Cohn's favorite Western?**

Send this coupon (or a photocopy) to: Demon Gun Blue Line Contest
Gemstone Publishing, Inc., 1966 Greenspring Drive, Suite 405, Timonium, MD 21093.
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BATMAN THE LONG HALLOWEEN

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the facts up front

ARTIST UP FRONT
FRANK CHO

This past convention season offered **FAN** *a first glimpse at a fresh new talent in our humble end of the entertainment media. The collection of strips was called* **University**[1] *and the creator was Frank Cho. As Frank prepares to head to the big leagues of national syndication, we thought it would be good to talk to him now, before his head gets too big.*

FAN: What got you started in comics?

Frank Cho: I've always been a huge comic book fan, and back in high school I drew for the school newspaper. I was popular for drawing teachers and making fun of people that way. When I went to college, I saw strips in the college paper, and I thought they sucked. I could do a better job than those. So I walked up to the college office with some samples of my strips, and they said they were great. Next issue, I was in.

What was the reaction to University[1]?

It was a daily strip that appeared in the University of Maryland paper for three semesters, and the reaction I got was overwhelmingly positive. People picked up on it right away. I was getting tons of letters, including some negative feedback from the female crowd, but overall, the majority of the student body loved it.

Who are your artistic influences?

I was a big fan of **Li'll Abner**, and Frazetta drew a large chunk of it, which I didn't know until a couple of years later. So it turns out that I was influenced by Frazetta. **Bloom County** influenced the graphics, obviously, and some Bill [**Calvin & Hobbes**] Watterson as well.

What about the writing?

I guess Berke [**Bloom County**] Breathed and Gary [**Doonesbury**] Trudeau. Also I'm a big Woody Allen fan.

What's with the syndication thing?

The Scripps-Howard Foundation has this annual competition and there is a cartoonist category open only for college kids. I submitted my stuff, and out of 157 college cartoonists nationwide, I was picked the winner in 1994. The next thing I knew, they flew me to Memphis and gave me a Charles Schultz plaque for excellence in cartooning and $2,000. So my second semester, I put together a little packet and started submitting to the seven major syndicators. All of them turned me down except for one, Creators Syndicate. So I signed a 15-year contract while I was still in school. I have a definite launch date for **Liberty Meadows** which is April of 1997.

How will the work be different?

My slant with **University**[1] was geared towards a college audience, a lot of alcohol, sex, and jokes that are a bit on the raw edge. For **Liberty Meadows**, which uses basically the sa characters, they're in an animal shelter/wildlife preserve. For the first year or two, the jokes are going to be toned down a little, bu after that we're just going to let it rip.

Have you ever tried to break into comics before?

I was in nursing school doing the daily strip, and I was bored. I'd wanted to break into comic books for as long as I could rememb So I decided, just before this syndication thing happened, to sen out submissions to Marvel, Image, DC, and Dark Horse. Marvel ar Image rejected me right off the bat. Dark Horse wavered, but DC offered me a job right away, a **Lobo** one-shot. But that came at a bad time because I was in the last semester of school, and I was thinking that I really need to pass because I'd already failed one class. So I had to reject it. Dark Horse had a funny history to then because I had met Evan Dorkin a year before, and he was about write a **Mask** series. He saw my portfolio, loved it, and personally pushed for me to get the job to draw his **Mask** stuff. But the sam thing happened with school. The job I really wanted was **Tarzan Versus King Kong** which was written by Al Gross. I was really blown over by what Al had written. I thought it was one of the coolest concepts that I had ever read. I worked with Al to make these really nice, polished sample drawings. I don't know what w wrong with Dark Horse, it looked like they were about to pick us up, and then about three or four months later, they said no. But l then, the syndication had kicked in and it didn't really matter.

Did you ever think that you would hit this point?

No. The past year has just been crazy. I was going to nursing sch a year ago, and this has just been crazy.

Well, you've always got that to fall back on...

I am not going to be a nurse, it's a horrendous job.

Are we gonna see some Liberty Meadows actions figures ou of all this?

Oh yeah. Call me a capitalistic whore. Right now Creators Syndic is working with Nelvana, who are trying to buy the rights to **Liberty Meadows** and **University**[1] and develop them into a prime-time animated series. ■

File A New Super Bright Full Color Comedy For All Ages!

Super Information Hijinks:

REALITY CHECK!™

#1

HEY-NYA! I'M CATREECE! READ MY COMIC AND FIND OUT WHAT HAPPENS WHEN AN AVERAGE HOUSECAT LOGS ON TO THE VIRTUAL INTERNET! REALITY CHECK! IT'S A NEW ON-GOING SERIES CREATED BY YOUR USER FRIENDLY PALS AT TAVICAT!

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Take Time Out for *Reality Check!*

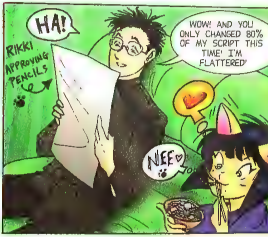
Have you ever imagined meeting the person of your dreams at Disneyland? Well it worked for Rosearik Rikki and Tavisha Wolfgarth, one of the few married couples in comic industry. When asked if marriage affected production of their new title, **Super Information Hijinks Reality Check**, Tavi replies, "I don't think so. If anything, I feel more comfortable in telling Rikki if I don't like something. For the most part, we're able to understand each other and reach agreements a lot quicker because we know what we like and dislike."

Rikki agrees, adding, "We don't argue that much. But when we do, it's about art."

And **Reality Check** shows their dedication to solid art. Giving the reader a taste of what life could be like in the year 2012, Rikki and Tavi's book has been picked up by Sirius Entertainment, enabling the couple to afford to publish monthly without the hassle of other jobs—a real reality check.

After some failed attempts at writing children's books, the couple decided to take the leap into the comic field. They first worked for Acid Rain Studios and then on the **Robotech Clone** series for Academy Comics. Finally, they decided to utilize their talents to self-publish a comic of their own. Naming their company Tavicat Press, they started working with a over-all theme that appealed to them both.

"I wanted a comedy because I wanted something that would be really fun," Tavi recalls. "The whole idea came from me being on the net. I was at the house alone, and I was in one of the little chat rooms, and I was thinking it would be really cool in the future if they had a virtual reality chat room on the virtual internet. I thought it would be fun if a cat actually got into the VR helmet and thought of herself as human once she got onto the internet."



As a result, **Reality Check** is a story about an average house cat, Catreece, who accidentally falls asleep underneath a Virtual Reality helmet and winds up on the internet in half-human, half-cat form. Her owner, Collin, meets her there, causing, of course, a lot of mischief and fun.

When describing her characters, Tavi exclaims, "Collin's the straight man. He's the Dean Martin to Catreece's Jerry Lewis. I like to have the straight man and then the goof-ball." Throughout her adventures on the VR net, Catreece also meets up with many new friends, including a girl named Loopy, a girl super-hero-type, who helps fight the evil Puffy Cat Virus. "She's probably going to be the smartest programmer online," Rikki adds. Tavi jumps in with his take on the visuals. "She looks like a Harlequin clown," he says. "She has a big hoop that she throws at people, and if it hits them, they get bumped off line."

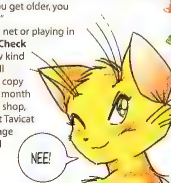
When they decided on a name, Tavi says she "thought this would be the perfect name. Sort of an escape code when the kids yell 'Reality check.'"

Rikki explains, "We're trying to set up almost a make-believe programming language for the whole **Reality Check** Universe to try and make it a tad real, but not too much. We get our ideas from stuff we hear on the Internet or stuff we read about or watching a show on the Discovery Channel or whatever. The original concept of how the whole thing would work we pretty much just started by throwing ideas back and forth."

Influenced by Manga comics and Disney art, Tavi used to draw popular television celebrities and turn them into human felines. Then she created Catreece, who has been with her for a large portion of her life. Tavi also expresses herself through Catreece's moods and emotions. "A lot of times when I'm drawing my stuff," Tavi admits, "I'm just acting it out on paper. And a lot of times, in order for me to get an emotional thought, I almost become that emotion completely when I'm drawing it. That's just how I get the mood across. If I'm not feeling well, it shows."

After talking to some of the young people on the internet, Rikki and Tavi each realized there aren't many comics for children. Both of them now hope to gather interest among younger readers and bring them back into the comic market. Rikki notes, "A lot of times when I tell people there's nothing for kids, they point to books like **Archie** and **Richie Rich** and that sort of thing. But those aren't the books that I wanted to read when I was a kid. You start to read comics when you're really young, and if you don't have books that will keep you there as you get older, you lose a whole generation."

Whether it's surfing the net or playing in a VR chat room, **Reality Check** definitely captures a new kind of future for readers of all ages. After you pick up a copy of **Reality Check** #1 this month in your local comic book shop, make sure you check out Tavicat Press on Sirius's home page at *www.insv.com/sirius*. ■



HI THERE! I'M ICZER THREE!
WHO IS AMERICA'S NEWEST MANGA SENSATION?
ICZER... THREE...?
COMING IN SEPTEMBER FROM CPM COMICS!
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IN REMEMBRANCE:

MARK GRUENWALD [1952-1996]

FAN is saddened to report artist Mark Gruenwald died of a heart attack August 12, 1996 at his Pawling, NY home. A senior executive editor at Marvel Comics, Gruenwald began his long comics career when he accepted a position as an assistant editor for the publishing giant in 1978. During his 16 years with Marvel, the 43-year-old editor wore many hats; working not only as an editor, but also as writer and penciller. Best known for his work on **Captain America**, Gruenwald also worked on various other projects including the **Official Handbook of the Marvel Universe**, **Hawkeye**, **Squadron Supreme**, as well as **Marvel Super Hero Contest of Champions**, Marvel's first limited series and a precursor to the classic **Secret Wars**.

"...one of the most fascinating and truly original people to ever grace this industry."

Stan Lee, publisher and founding father of Marvel Comics, had this to say about Gruenwald: "To say that Mark was as much a part of Marvel as our mastheads themselves would be to understat the case. Writer, editor, friend—Mark was that mo valuable of creative executives, a virtual rock, steady, reliable, dependable; always there with ar answer to a problem, a suggestion for how to make things better, and a spirit of cooperation that was as warm and genuine as his smile itself." Lee went on to add, "Even in a field populated by so many highly competent and highly talented individuals, Mark Gruenwald was truly outstanding. We have lost a most valued member of the comic book firmament, a firmament whose star can shine a bit brighter for Mark having been among us."

X-writer Scott Lobdell agreed. "If there is anybody in the com book industry as good, as gracious, as clever, as funny, as gener-ous, as honest, as positive and supportive as Mark Gruenwald was can tell you I have yet to meet him. Far from boring, all those quali-ties were what made Mark one of the most fascinating and truly orig nal people to ever grace this industry." ■

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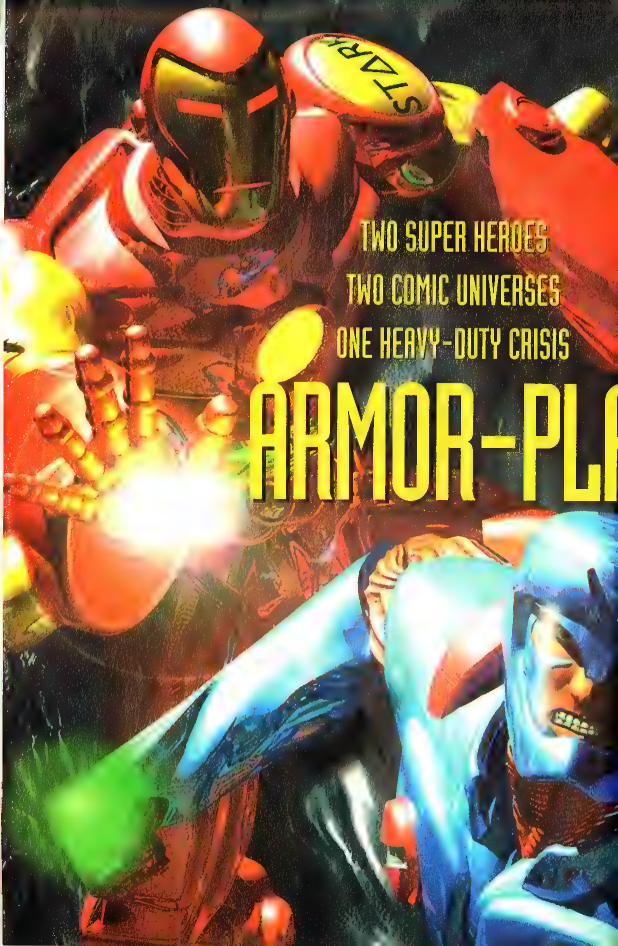
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VALIANT

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COMPANY NEWS

Compiled by Toph "Life is a Cabaret" Woodward

AVATAR

AC COMICS

In December comes the one you've been waiting for—**Femforce #100!** Weighing in at a beefy 44 pages with art by Brad Gorby and Mark Heike, the Femforce travels through space, then back to Earth, and then discovers the lost city of Atlantis along the way. No jumping out of cakes, but you do get issue #100 in either the regular edition, deluxe edition, or deluxe autographed edition. • Also in December is the **Rad Cold Cast Resin Kit**, so that you can have your very own model of that fearsome Femforce gal. Designed for easy assembly with a comic-style instruction sheet, this is one for even the novices out there.

AMAZING MONTAGE PRESS

Issue #3 of **The Trespassers** takes place at an isolated ski lodge where there's as much murder and intrigue as there is snow. Appearing just in time for the ski season in November, this issue features an extra-large cast and a story and art by Joe Zabel.

ANTARCTIC PRESS

Hepcats #0 is the big release in November, with the regular edition available as well as the "Radio Hepcats" CD soundtrack edition. What's more, Martin Wagner's critically acclaimed slice-of-life comic will make its Antarctic debut in full-color with a self contained story. Whether you're an old fan or have just heard about this wonderful book, this is the issue to grab. • **The Amazing Adventures of Professor Jones** #1 hits the stands in November and promises global adventure as the Professor travels to China to search for a lost city. Created by Atelier Lana, known for his best-selling parody **Star Trekker**, this is sure to bring more readers into the fold at Antarctic.

ARCHIE

To get you in the mood for that special time of year, Archie's got the **Holiday Fun Digest** #1 coming your way in November. Watch as the Arch-man buys gifts for both Betty and Veronica and zaniness ensues. Plus loads of classically inspired wacky Riverdale holiday fun. • Another holiday special to look forward to is the **Cartoon Network Holiday Special** #1, featuring all of your favorite Hanna-Barbera characters from the Saturdays of your Frankenberry-colored childhood in holiday stories you'll recognize immediately. Who could pass on seeing Mr. Spacely in the role of Scrooge? • And in early December, Space Ghost returns to comics, with **Cartoon Network Presents** #1. Complete with special appearance by Dino boy, the white knight of the cosmos fights comic villainy again

BONGO COMICS

AVATAR

Beginning in November, Av launches the new series fro Jude Millien, **Silent Raptur** a post-apocalyptic future d nated by black magic and medieval warfare, a man se out to find the woman he l and save her from the Six Devils of Twilight. Look for first issue in a regular and v ant edition.

BASEMENT COMIC

The original issues of **Cavewoman** will be collec into a trade paperback this November with seven addi al pages of new material. W the regular bi-monthly seri hits from Caliber, this is a g place to get in on the begi nings of this interesting tal Write to 4337-D Hathaway Drive, Charlotte, NC, 28211.

BIG ENTERTAINME

Part two of the rebirth take place in **I-Bots** #8, happeni in November from BIG and turing another great cover from Pat Broderick. In fact, when you place the covers issue #7, 8, and 9 together, form a whole piece of art complement the u verse-shaking events in these

three issues. • If you've never picked up **Mickey Spillane's Mike Danger**, you're missing a classical y told crime-noir comic with a big enough dose of conspiracy and paranoia to please any abductee-comic fan. Soon to be a Miramax film, catch issue #8 in November.

BLUE COMET

Deathrow #3 will be out next month, and it's the closing chapter of the three-issue miniseries that introduced the world to this comic that was 100% done in Sweeden. Stop your yodeling and write to Blue Comet at 1708 Magnolia Avenue, Manhattan Beach, CA, 90266 for more information or to order any of the three **Deathrow** issues.

BONGO COMICS

You're roaring through Springfield on an out-of-control bus full of explosives, screaming kids, and a non-supportive Magic 8-Ball. What do you do? Get Bart Simpson to save you, of course. And you can do just that with **Simpsons Comics** #6. Speed out to your local shop for a copy in November.

BROADWAY COMICS

Out in November from the Newsarama hooter, it's Broadway's first trade paperback: **Fatale: Inherit the Earth**. Featuring 224 pages reprinting the first six issues of **Fatale** and its two-part books, this is the perfect compilation for completists. Also look for the signed hardcover edition, which is limited to only 250 copies and is also a Broadway first.

CALIBER

The long-awaited **Golgothika** #1 debuts in November from the creative mind of John Bergin. Full of intrigue involving German men, a vat-grown gargoyle, and a whole lotta hackers, **Golgothika** is a cross between *Blade Runner* and *The Wizard of Oz*. • **Negative Burn** #41 hits the racks in November and features work by Brian Bolland, Paul Jenkins, Jesse Hamm, and many others. And for fans of **Angel: A Halo's Story**, Chris Knowles contributes a short as well. • From Caliber's Tapestry imprint in November, look for the **Boondoggle Special**, from the nicest guy in comics, Steve Stegelin. If you've never read **Boondoggle**, this is a great place to start. If you're a long-time fan, you know what all the excitement's about and have already placed your order. So get another one! Give it to a friend!

CARTOON BOOKS

December is **Bone** poster month from cartoon books, as they release Bone Cousins: Hangin' Out, the fourth and final poster in their 1996 series of posters. Quantities are limited, so order yours now and chill with the brothers Bone.

CHAOS! COMICS

The much-awaited final chapter in **Purgatori: The Vampires Myth** hits the stands with a cover by Jim Balent and Jason Jensen in November. Lots of demons, goddesses, and a transmorphing coven of vampires will keep things hopping. • The next big **Lady Death** variant cover awaits you in November. Strictly limited to 10,000 copies, with a cover by Steven Hughes, the **Lady Death: The Crucible #1 Leather Limited Edition** should become an instant collector's item. • And don't miss the Women of Chaos! Poster in November, featuring all of your favorite female characters form the House of Pulido. The aforementioned Lady Death and Purgatori are joined by Chastity and many others in this piece by Justiniano.

CLAYPOOL COMICS

Next month the hearts of many will be heavy as Elvira gets married in **Elvira, Mistress of the Dark** #40. With a single-issue story by Frank Strom and art by Tom Simonton, this is sure to dash the hopes of many lustful fans.

CONCEPTION COMICS

In December look for **Captain Crafty** #3, with a cover by Homage's Terry Moore. Now printed in full-color, this is one book that takes making a quality comedy comic seriously, as creator Brian Rice takes jabs at the industry and tries to become a comic book legend.

CREATIVE LICENSE

Shipping in October is the limited edition co d cast Elektra statue. Set to coincide with the reintroduction of this well known Marvel character in her own comic series, this hand painted piece will be made in two versions: 2,500 statues will feature the character in her red costume, while 500 will feature Elektra in her rarely seen white costume. Let your retailer know which one you want soon, though, as these are made to order.

CRISIS POINT COMICS

Issue #2 two of **Space Gal** will jet into stores sometime in November from creator Mike Kadin. This book, about a smart-mouthed heroine (aren't they all?) racing through the vast expanse of space on a quest for adventure, will go bi-monthly after #2, giving Crisis Point the time to maintain the high quality this book has already achieved.

CRUSADE

Shi #12 arrives in stores in November from the House of Tucci, continuing the "Way of the Warrior" storyline. Crusade promises all of the many loose threads will be tied up in this issue and many fans' questions will be answered. • Keep an eye

out for the **Tomoe** trade paperback in November as well. In light of recent events in the vast Shi-universe, readers will want this book to learn more about Tomoe's past, and this baby's the place to start. • **Shi/Daredevil** hits the stands in December and features action both on the streets and in the courtroom as Crusade's bad-girl takes on Marvel's horn-head. Doing this story has always been one of Billy Tucci's dreams as a comic creator, so look for this book to shine.

DARK ANGEL PRODUCTIONS

Out next month is **Blackjack** #2 from creator Alex Simmons and Dark Angel. A classic action story in the style of *Indiana Jones* or *The Rocketeer*, **Blackjack** follows the adventures of Aaron Day, soldier of fortune, as he travels the globe dealing with danger and confronting the prejudices of his time. Set in the 1930s and rendered in full-color, this is a series not to overlook.

DC COMICS

DC and Bulfinch Press have worked in conjunction to bring you the gorgeous 9" x 12" format **Batman Collected** book. By Chip Kidd, a self-proclaimed "huge Batman fan," this book will include hundreds of beautiful color photographs of many Batman items you've most likely never seen but will want to know more about. Designed by Chip himself and featuring a die-cut jacket, 5 gatefold pages, and an exclusive Batman paper toy from Chris Ware, this is sure to be a lovely addition to any serious comic fan's collection

DRAW NEAR PRODUCTIONS

For release in October, Draw Near's first issue of its new bi-monthly series, **Revelation: The Comic Book**, will feature the darkest chapter of mankind's history followed by the ultimate triumph of light over darkness. Yes, we're talking Biblical proportions here, folks, with John the Apostle saddling up to journey through history on a crusade against evil.

EVENT COMICS

Next month, look for **Ash: the Fire Within** as it continues the story of one of comicdom's current favorite characters. Edited by Brian Augustyn with the writing and art chores handled by Joe Quesada and Jimmy Palmiotti, this three-part series should make an excellent addition to the **Ash** saga.

FANTAGRAPHICS

Big Mouth #6 will be released in November, featuring the work of Pat Moriarity, recently seen on **Rolling Stone**'s "Hot List" as 1996's "Hot Cartoonist." Issue #6 will include the start of the first ever serialized story to appear in **Big Mouth**, meaning this is the perfect issue to get, whether you've never seen the book or have been justly singing its praises all along. • **Naughty Bits** #21 welcomes back Roberta Gregory and Bitchy Bitch, appearing in **Naughty Bits** again after being absent from issue #20. Poking fun at the world of pop psychology and bringing back the seven year-old Bitsy Bitch, this is sure to be a fine, fine issue.

GEMSTONE

As part of its support for the Diamond Comic Shop Locator Service, Gemstone Publishing and HBO are combining their forces to bring **Tales From the Crypt** videos and comics together. Inside each HBO video, fans will find a coupon for a free comic book from Gemstone, who has been publishing **Crypt** reprints for years. Then, by calling the Locator Service, fans can find the location of the nearest shop where they can redeem their coupons.

GOBLIN STUDIOS

In October the hotly anticipated **Joe Psycho and Moo Frog Book Two** premieres. Those of you who remember Book One know what to expect from this wacky, fun-loving book. Those of you who don't remember Book One, well, you really need to see someone about those blackouts.

GEMSTONE

HALLOWEEN COMICS

It's December at Halloween and that means **Espers** #5, which some critics have called the hottest revival of the '90s. With a story by James Hudnall and art by Greg Horn, #5 is sure to win over new and old fans alike. • **Chiller** #1 hits the stands in December as well and is also from the prolific pen of James Hudnall. Halloween is reissuing this book in full-color, retelling the story of Brian Marx, random magician.

HARRIS COMICS

Beginning in December, Warren Ellis will be writing the newest Vampirella mini-series, **Vampirella Lives**. Picking up after the death of Vampirella, this new story will merge the popular classical elements of the character with modern settings. A preview of this story will be included in the **Vampirella 25th Anniversary Special** in October from Harris.

HEAD PRESS

Template #6 finds its way to stores in November from the House of Luedke, and it features Jason 4 battling it out with Ism, a rival psychotron. Creator Robert Luedke promi

People used to think
that the Earth was
the center of the universe.

They don't know how wrong they were...

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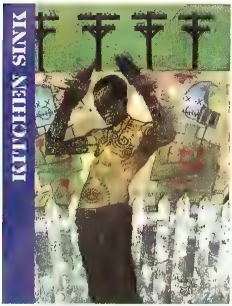

es that revelations concerning Jason's powers will come to light in this new installment, so get your retailer ordering this one now.

IMAGE

•HOMAGE

Effective with product shipping in November, Homage Comics titles will be available only through Image Comics. Founder Jim Lee stressed that the Homage books would remain in their own continuities and that the move was made more for fans and retailers

than anyone else.

•MAXIMUM PRESS

Starting in November, the critically acclaimed **Foot Soldiers** comic takes its act to Maximum Press Relaunching with a new #1 issue, Jim Krueger is happy to be at Maximum and is reveling in the creative control he's still exercising over the popular title.

•WILDSTORM

Debuting in November is the newest ongoing **Gen^{13}** series, **Gen^{13}: Bootleg**. Set to feature story arcs by some of the industry's best known talents, readers can look for Alan Davis and Mark Farmer on the first story arc and Terry Moore and Tomm Coker on the second.

KITCHEN SINK

Just in time for Halloween, fans can look for **The Crow: Wild Justice** #1. Written by Jerry Prosser and drawn by Charlie Adlard, this continues the saga of **The Crow** in a startlingly different story of love and revenge from beyond the grave. This three-issue monthly will feature painted covers by John Mueller and is sure to do well after the success of this summer's blockbuster *Crow* film.

LIGHTNING COMICS

Just in time for Christmas, it's **Hellina: X-Mas in Hell** #1. Available in regular, platinum, nude, and platinum nude editions, this one follows Heliina as she must save herself from the evil torment of Kraden, the leader of darkness. • Also in December, keep an eye out for **MOXi: Strange Daze** #2, as MOXi must stop the end of the world from happening. This issue is also available in a platinum edition which has been limited to just 2,000 copies.

MARVEL

As part of the big Marvel/WildStorm crossover series, readers will soon be able to look for a **Spider-Man/Gen^{13}** 48-page one-shot from Marvel. The issue will be written by Peter David, penciled by Stuart Immonen, and inked by Cam Smith, and looks to be fantastic. • David J. Schreff has been named President and CEO of Marvel, and he will be guiding the growth of the company's interests in Toy Biz, character licensing, and sports. He will also help to oversee the launch of the new Marvel Mania restaurant operation in 1997. • In October, readers can look for **Star Trek: Starfleet Academy** #1 as a new team introduced into the **Star Tre** saga. Written by Chris Coope and said to be a cross betwe **Star Trek** and **Generation X** this is sure to be an interesti series.

MOORE CREATIONS

Shipping in October is the Ed Ernie Commemorative Halloween Pewter. Resting w his furry rat friends, Evil Ernie lies in his coffin in a classic pose for this sculpted creatio With the lid on or off, this is t perfect piece for desk or boo shelf, either at the home or t office. And at 3.5 inches long it's the perfect size as well.

NBM

In December, readers can loo for **Confessions of a Cereal Eater**, which will ship in both the regular edition and the c lector's edition, with all of th artists' signatures and limited

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Special Year in Review Issue
Extra pages, The FAN Awards & More!

to only 350 copies. By Rob Maisch, the story follows a life like any of ours; from the letdowns to the small triumphs, Rob tells it like it is, and you can't help but identify.

OKTOBER BLACK PRESS

The comic with the best title in the business, **Junkfood Noir**, launches its second issue next month. Featuring a deadly game of passion and warfare, this black and white book is a solid piece of crime comic writing, with enough guns, gals, and guts to please any hard-boiled comic fan.

OLD TOWN

Old Town is seeking reader submissions for **Dr. Wonder**'s Silver '60s section, which features articles and artwork about the fantastic era in comics that was the '60s. October's release, **Dr. Wonder** #3, has increased its page count to accommodate all of the work Old Town has been receiving. You can write to Old Town at 33 Harrison Avenue, Franklin Square, NY 11010.

O'NEILL STUDIOS/ MILLENNIUM

Stay off the roads in November as **Chasis** #3 charges into comic stores across the country. Featuring a fantastic cover by Amanda Conner, this issue is sure to stop traffic everywhere it turns up, as Chasis recovers from a near fatal accident after being slipped poison by "associates" of her fiancee.

PRIMA PUBLISHING

In conjunction with MGM, Trilogy, and Atlantis Films, Prima will begin publishing three fiction anthologies based upon *The Outer Limits* this month. Written by some of today's most talented science fiction writers, the anthology will present novellas and stories based upon the classic series. Volume One will include work by Harlan Ellison, Diane Duane, Richard Lupoff, and Howard Hendrix. Look for Volume Two in October with #3 out in early 1997.

QUESTER ENTERTAINMENT

In October, Quester launches its premiere title, **The Eden Descendants**, a bi-monthly, five-issue mini-series. This new company already has plans to release another new title in January and continue with new titles and ongoing series through next year, so get in on this while you still can.

SCHISM COMICS

Out in November is the premiere issue of **Nasti: Monster Hunter** from Schism. Sure, with a title like that, you've got the requisite scantily-clad female lead character, but there's also an element of classic horror and fantasy to this book, making it hard to pin down in any real genre. Bug your retailer about it and give it a try yourself.

SLAVE LABOR

Out just in time for Christmas, it's the ever-festive **Dr. Radium 10th Anniversary Special**. And that means, yes, it's been ten years now that Scott Saavedra has been charming us with the adventures of Dr. Radium, and this celebration is no-holds barred it may also be of interest to note that **Dr. Radium** comics are appropriate for children and adults alike, and their easy-to-read, monochromatic format works well for dogs too! Going into its third printing for reissue is the comic that's nearly killed **FAN** editor Michael Renegar, **Johnny the Homicidal Maniac** #1. Find out what's so darned funny about this book and why so many people like it in December.

SPIDERBABY GRAFIX

In November you too can enter the terrifying world of **S.R. Bissette's SpiderBaby Comix**. After the success of Bissette's self-published **Tyrant** comic readers are anxious for more from this master of the macabre, and now they've g it. Rich with humor, horror, a startling imagery, this is one anthology comic that reader will want to take a look at.

STUDIONOIR

Releasing this month is **Deadforce** #2, a self-publish action comic by Roy Burdine Featuring brutal crime with slight edge of mysticism, **Deadforce** is a genre all to itself, as it combines gritty, gangland crime, with a hulki ogre-like hero. For copies, se $3.00 to Roy at 24380 Pueble Ct., Box #4500-25, Tehachapi CA, 93561.

TOP COW

In celebration of Marc Silvest **The Darkness** #1 debuting i November, Top Cow will be shipping a special variant "D cover." One out of every four issues will be the variant and will be available to all retaile ordering the book. Featuring the writing of Garth Ennis, th series is sure to be hot, and t is one variant you can count becoming a serious collectib

TOPPS

November is a big month at Topps, and it begins with release of **Mars Attacks: The Official Movie Adaptation** #1. Yes, it finally here, the offici comic book to comp ment the long-awai Tim Burton mov which w

could bring you a movie adaptation written by Len Brown, the co-creator of the original **Mars Attacks!** • Also in November, Topps releases **The X-Files: Season One** #5. Adapting the classic episode "Shadows" to comic format, this is one issue you won't want to miss. With art by Sean Scoffield, it's sure to continue to build on the well deserved reputation for quality that this series is becoming known for.

VEROTIK

Just in time for the jolly holiday season that is December, the happy folks at Verotik have brought you **Satanika #6** for your stocking. Will Dalkie find out that Satanika's been resurrected? Find out in Glenn Danzig's book of holiday cheer. • And yes, for those of you who want to spread the Verotik version of Yuletide joy to all your friends, it's the **Verotik Christmas Card Set**. No we're really not making this up, it's 10 cards in a full-color sleeve featuring the art of Joe Chiodo, Duke Mighten, and many more, all of them bring ing you special holiday images that are sure to brighten the season for both you and your friends.

YATRA

/TUDIO

Neil Gaiman is a name most comic fans are quite familiar with, and he's now written the introduction to a book of photographs by Kelli Bickman called **What I Thought I Saw**. Gaiman describes her work as "photographs which range from the gentle and tender through to the scabrous and the nightmarish..." Readers can find out themselves by contacting 11:11 Studio at P.O. Box 208, Old Chelsea Station, New York, NY, 10113 and ordering the book for $23.95 plus $3.00 for shipping and tax.

ZMEDIA

Zombie Detective is the first original interactive comic appearing 5 days a week on America Online this Fall. Each episode of the strip will run approximately three months, giving readers a chance to catch up on missed installments. The strip is the first of a new breed of interactive comic that will reach, once launched, over 400,000 users every night.■

GEMSTONE PUBLISHING

ON SALE IN OCTOBER

TALES FROM THE CRYPT #18
Some killer Jack Davis art from the February 1953 issue of Crypt leads off another stunning collection of horror classics! Also: "Oil's Well That Ends Well!" by George Evans, "Attacks of Horror!" illustrated by Jack Kamen, and "There was an Old Woman!" drawn by "Ghastly" Graham Ingles.
Full Color **$2.50**

WEIRD SCIENCE #18
Full Color **$2.50**

SHOCK SUSPENSTORIES #18
Full Color **$2.50**

THE COMPLETE WEIRD FANTASY
If you've been a fan of Al Williamson's art on **Daredevil** or about a million other titles, did you know that he worked on one of the greatest science fiction titles ever? EC's **Weird Fantasy** was a home to many legendary artists including Williamson, Harvey Kurtzman, Wally Wood, Joe Orlando and Bernie Krigstein. Many of the stories feature SF's most classic plots. Edited by Al Feldstein.
4 volumes (all 22 comic book issues), in slipcase: $90.00

Check your local retailer first, or to order any of the EC comics above with Visa or MasterCard, call **1-800-EC-CRYPT.** Please mention **Overstreet's FAN #17** when ordering.

ALSO IN OCTOBER

Hake's Guide to Character Toy Premiums and Related Store Bought Items
See our ad on page 77 in this issue of **FAN**!

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TRAVELING SOAPBOX

by Erik Larsen

When you work in comics and you're the master of your own destiny, there are a lot of choices to be made. One of them is how to deal with the passage of time. One can ignore it and keep their character young forever, one can have time pass normally and deal with the necessary changes that will be thrust upon the characters, or one can age the characters at anything in between or set stories in different time periods and solve problems that way. With the **Savage Dragon**, I've chosen to place it in a modern setting. I've also opted to have characters age normally (at least for now) and certain problems have already cropped up.

It's fun to play around with a character who just got his powers and have them go through that awkward learning period. Trouble is, in reality that period may only last a month or two—after that, flying may be second nature and they may well have a handle on how to handle their strength. But that would mean that character would be going through their growing pains in three issues tops! Subplots become difficult, it gets ridiculous dragging them out. Villains become incredible procrastinators, scheming for months on end, and heroes just can't get up the nerve to ask that cute girl out for an eternity. It gets preposterous! The problem is—even at a monthly pace—time moves too fast! 22 pages isn't enough space to cover 28 to 31 days. And besides that, you can't count on other creators playing by your rules. And in a shared universe, like the Image universe, problems can arise.

For instance—WildStar met the Dragon in issue three of WildStar's first mini-series. At the end of issue four, the WildStar from the future gives his powers to a younger version of himself in the present (It's really a lot more confusing than it sounds). The Dragon's next appearance was in the first issue of the ongoing **Savage Dragon** book. WildStar appeared next in the first issue of a new **WildStar** series that picked up things shortly after the original mini-series. That new book went on for three issues and then WildStar appeared next in **Savage Dragon** #29 which (for WildStar) takes place a few short weeks after Dragon saw him in his initial miniseries. Meanwhile, the Dragon's had all kinds of adventures in the interim and his life has progressed at his normal pace. **Savage Dragon** supporting character Frank Darling's wife got pregnant, had the child, and the child aged almost two years! WildStar's life progressed a month while the Dragon's life progressed nearly three years!

In the comic strip **Blondie**, there was a similar continuity gaff. **Blondie** started out as a cute flapper in the '20s. She was the daughter of a millionaire who basically disowned her and vanished from the strip when she married Dagwood Bumstead. Quickly, the strip fell into a routine which included Dagwood being pestered by an irritating neighbor kid named Elmo. Eventually, the Bumsteads had a kid of their own and Elmo would come by the house to see the baby. As time went by, they had another one and the kids aged. At one point Elmo and the Bumstead boy were the same age. Now the two Bumstead children are teenagers and Elmo is still a little kid!

One solution is to stick to a certain period of time. I think it would be cool if the Fantastic Four were stuck in the '60s and Superman was in the late '30s. They fit so well in those time periods that it's a shame they ever had to leave.

They could even do both—the **Fantastic Four** comic could progress in normal time but then a creator who wanted to do a classic Fantastic Four story with their original members could set it in the '60s. That would mean that those working on the comics would either have the book remain in a fixed time period or de with age and time. Problems would arise. It's hard to do a story about a character and feel as though there's a chance that char ter could die when we all know that the character grew up to b old. If the creators kept the Fantastic Four in the '60s but didn't new books in that time period, then the question of what happened to them would crop up. Still, **Untold Tales of Spider-Ma** seems to work out okay, and all of those stories take place in Spidey's early days. It could work.

Seeing an aged Superman again in the pages of **Kingdom Co** really felt right. But then, I always liked the Justice Society in th pages of **All-Star Comics** better than the younger Justice Leag

Killing Marv in **Sin City** was, I thought, a dumb move on Frank part, but as the book progressed and Marv appeared again, he took on an indestructible juggernaut quality because, we, the readers, knew his fate. This, as it turned out, was not a bad thing

Another solution is to never age the characters and try not to stories that date the characters, such as refer to present preside current events etc. This has worked for Archie comics over the years and for most, this seems like the way to go. But it's odd w forty Christmases go by and everybody still looks the same. Thi kind of thinking anticipates and expects readers to move on ar new ones to come along. I like the idea of a reader growing old with the characters better.

The thing is, unless everybody can agree on the rules, then it's going to be chaos. All I can do is keep my own corner of the Im universe consistent, not dwell on where my stories diverge fro everybody else's and ignore whatever things I don't like that ot people do with my character.

The reason for wanting to use regular time on my part is to fo change on my characters. I can't retain the status quo perpetua when characters are aging. Kid sidekicks can't remain kid sideki for long. As time goes by, various cast members can pair off an settle down or otherwise get on with their lives. It forces me to creative when age becomes a factor. As for the Dragon himself well, he's already bald and an adult, so it will be quite a while before there's any real effect on his continuing physical appear ance.

I welcome change. It's worked out well in my life—Why not fo my characters?

Erik Larsen is the creator and writer of ***The Savage Dragon*** *for Image Comics.*

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FAN

Sirius

selves publishing with drew hayes

We all know Drew Hayes, and we all kick ***Poison Elves****...don't we? In honor of the* ***Poison Elves FAN Edition*** *#1 in full color, we caught up with Drew to talk about the state of the industry and just what make* ***Poison Elves*** *so special.*

by Joseph P. Rybandt

FAN: What would have happened to I. Lusiphur/Poison Elves if you hadn't worked something out with Sirius?

Drew Hayes: It probably would have been able to go on for about five more issues and at that point I would have had to actually hire Mark, and then I probably would have gotten audited or sorts of bad things. People think that Poison book is just starting out that that's the time. It is a very bad time, but there's also very critical time when it starts to become successful. I mean it doesn't work if you get an order for 4,000 books and then you get paid for 4,000 books, but then the next issue you have to come up with the money for 6,000 books because 6,000 get ordered. And keep having to come up with more and more and more money until sales rise. If you can get to that point, then you're doing to be okay. I was at the beginning of that point where I realized what was happening and didn't realize how I was going to get it.

What do you think is the future of self-publishing?

Self-publishing didn't originally start out as a career choice in and of its own. It started out as people that could not get published anywhere, so they decided they could do it themselves. It used to be that "Okay, I'll self-publish a few issues and if it does well, hopefully somebody will pick me up. Dave Sim kind of revolutionized everything, making self-publishing an imaginable career, but there are very few people that are able to achieve what he has achieved, simply because he started off in the late '70s. It's not the late '70s anymore. It's harder now for the self-publisher than it ever has been. The future of self-publishing is being picked up by larger publishers, otherwise it's pretty bleak. I don't see how anybody can make a living at it and stay sane.

Even being completely happy with Sirius, would you ever sider going back to self-publishing, maybe with somethi that's not Poison Elves?

Yeah, actually, I have considered it. The are a few things that, if for some reason another Sirius decided not to print, I woul self-publish. And the only reason I'm saying is because I've been there so I know what to expect and I know how the system works. I m self-publishing right now is something that I w still recommend, if you're going into this busines don't know anything about it: self-publishing w teach you every aspect of it.

So you feel that you're more a part of the in try now as opposed to say two or three yea ago?

I feel like I'm more recognized, which is nice your ass off for three/four years and nice to have people say, "I've seen you're I like it, it's very nice," or even "I don't lik but I've seen it and it's not what I'm into just nice to be acknowledged. As far as I dom of the industry, I still feel like a roo don't want to be accepted by the whole dustry. I never wanted it to embrace m thing like that. I like where I am, I'm ecstatic enough where not everybody ... who I am, but the people I feel ... ect. dp.

What do you think it is about Poison Elves that sets it apart from all the o books?

One thing I've always tried to do is to k **Poison Elves** honest. That's in the way I the stories, the way that I have the ch ters come off, and the way that I try sent reality. I don't cheat the reader. Nothing defies explanation in **Poiso Elves**. I'm not going to throw somet just so totally and utterly ridiculous there just because I to. If one thing happ going to affect someth else, and it's going to do realistically. I want to use t characters to crack everyb shell a little bit and say, "Lo we're all kind of screwed up little ways, but that's okay." I've found from the letters an ple that come up to me at Co that they identify with **Poison** very deeply in one way or anoth very rarely do I get somebody that up to me that just reads **Poison Elves** lark. Something in it touches them, an what I'm saying, "I'm not unlike you an you're not unlike me and we're no bett each other."

sirius about comics

Sirius is fast becoming one of the biggest and the best in the world of indie book publishing. Diversity and sophistication have become words synonymous with the publisher with such titles as ***Animal Mystic***, ***Akiko***, ***Dawn*** and of course ***Poison Elves***. Robb Horan discusses with ***FAN*** his plan for comic domination

by Joseph P. Rybandt

FAN: What first brought Poison Elves to your attention?

Robb Horan: I was a retailer before I was a publisher and we specialized in independents and I was selling lots of them [Drew Hayes' self-published **I, Lusiphur** & **Poison Elves**]. That's how Drew and I started our relationship.

When did you decide to make Drew an offer?

Drew and I both figured out that we were on the same wave length thinking that, like the Brady Bunch, this could work. It was actually remarkably easy. It was really just a case of feeling each other out to make sure we were both serious about it, and then getting paperwork that everybody was happy with.

Was there been anything that Drew has wanted to do that you had to say no to?

Well, not working.

What's next for Poison Elves?

Obviously the trade paperbacks haven't come out quite as quickly as we'd hoped, so we are speeding up that process. The improved lettering and new screens have been the hold up. We have the **Poison Elves** Portfolio coming out by the end of August. It's a fabulous binder of reproductions of some of the original **I, Lusiphur** covers. We also hope to be offering a **Limited Edition** Poison **Elves Jolly Roger** banner. That's actually something that Drew wants that I'm pursuing.

What's next for Sirius?

Well, **Crypt of Dawn** is a big thing for us. It's an anthology where Joe Linsner and I get to open up our phone books and see who wants to have some fun. We've been amazed with the amount interest we've had. There's certainly a wish list that would include the likes of Jim Balent and David Mack. I'm hoping to get the best possible people involved. And of course we'll continue to work with some of the creators here at Sirius that we think can branch out a little bit.

What else?

Armageddon Quest is an 880-page graphic novel that is completely done. It's the story of the reluctant anti-Christ growing up trying to avoid his destiny. That will be coming out in three graphic novel volumes during Spring of next year. It's by a fellow named Ronald Roach and it's one of the greatest comics I've ever read. Ronald did it in chapters, so he has 20 chapters that ran at various lengths, so that's been a bit of a challenge. He didn't do it with a lot of consideration for the publishing, he did it because he was just passionate about it. It took him from '84 to '93 to do.

Where did you discover it?

Two issues of it were published by a very small publisher that I won't name because I don't want to create another investor frenzy, but they are out there. Both Joe [Linsner] and I got into the book and clearly with the second issue they were saying "We need help if you want to keep seeing this." I contacted both the artist and the publisher and they were both amenable to turning over publishing rights to Sirius. I mention Joe because he is slated to developed the covers for the graphic novels.

That sounds huge! But I'm sure there's more?

Something that I'm personally very excited about is that I'm starting to lay the groundwork for **Tombstone Girls**. This is the project that I originally started this company for. **Dolls** artist Saverio Tenuta will be doing the art on the first "Tombstone Girls" story in **Crypt of Dawn**. The next **Tombstone Girls** project you'll see, probably early in the year, is going to be a six plate limited edition portfolio by Brom. That will serve as the launching point for the comic series tentatively set for summer of '97.

With the success of Poison Elves and Wandering Star, are there any other self-publishers that you're looking at?

It's ironic that we've gotten a reputation in that respect. It wasn't part of how we started things saying, "Let's see who we can pick up." The way things have been in the industry, the opportunities have certainly increased nonetheless. Our schedule is full through next summer and I've actually had some very decent and high profile independents approach me. But I simply don't have the resources to keep expanding that quickly.

Has your "harboring of the independents" been perceived as a good thing or a bad thing?

It's a double-edged sword. I mean it's wonderful that we're being considered for such things, but it's certainly sad that so many independent publishers feel compelled to take shelter at this point.

One word to describe Sirius?

Friendly ■

They've been labeled rebels and outlaws. They've been hunted and hated. But in a world that is nothing less than hostile, they still remain heroes. They are the X-Men, and for those who don't know, their epic adventures are now in the capable hands of one man: Scott Lobdell. Taking on the Herculean task of writing both X-Men and Uncanny X-Men, Scott is determined to launch our intrepid band of mutant heroes into realms yet unknown. Some will be familiar; some will be strange; all will be dangerous!

SECRET

The FAN Interview with Scott Lobdell

POWER & RESPONSIBILITY

Stan Lee said it best when he coined the phrase, "With great power comes great responsibility." That said, it's no secret that Charles Xavier is the world's most powerful telepath, as well as the man who unleashed the villainous Onslaught onto an unsuspecting world. Having done so, Scott Lobdell promises that a power-weary Xavier will be taking Lee's famous line closer to heart in the foreseeable future.

"I think the important thing to keep in mind about Professor Xavier's encounter with Onslaught," says Lobdell, "is that it only proved what he'd been saying all along—humans need protection from mutants, and mutants, just as often, need protection from themselves."

As of **X-Men** #57, Scott reveals that Xavier will face the burden of accountability as he's placed into protective custody by **X-Factor's** Val Cooper. But even as the Professor says his good-byes, the resounding question on every one's mind is, 'Can there be an X-Men without the Professor?'

"The Professor's theories about the need for the X-Men and th way they function as a group will not change with his departure Lobdell explains. "We'll be seeing things like Cyclops assuming more of the leadership role, with Joseph, of all people, becomin

OH COME WOT, NO SOOO BRIEF THIS ALL?
YES. LOOK, I DON'T CURRENTLY RESPONSIBLE FOR WHAT HAPPENED IN THE PAST.
I MEAN, I'M KNOW, I DIDN'T HAVE A LOT OF JOSEPH VERY LONG.
YET YOU'RE IN CHARGE OF HIS DESTINY NOW.
I LIKE IT. I DUNNO. HOW MANY PEOPLE WHO SWOOSH WAKE UP YESTERDAY AND THE WORLD IS THEIR OYSTER?
FROM ACROSS THE MIRE, THE MOST POWERFUL MIND IN THE WORLD!
MOSIAH, IF MOSIAH WAS SO DAMN POWERFUL, HOW COME HE'S DEAD?
BECAUSE, WHEN YOU'RE THAT POWERFUL, SOMETIMES IT'S HARD TO STOP SOMEBODY FROM KILLING YOU.
BEAST, WHEN YOU'RE THAT POWERFUL, DOESN'T STOP SOMEBODY FROM TRYING.
OH I KNOW. I'M JUST NOT SURE I WANT THAT RESPONSIBILITY.

IS WHAT YOU'RE SAYING IS TRUE, SHAW? IT WAS YOU WHO KILLED THE CHAIRMAN?
JOSEPH, NO!
YOU ONLY TALK, NOW, NOW!
HE'S JUST RELEASED HIS MOST DANGEROUS EVER MIND.
NO!
OH?
NOW NAME YOUR PRICE!
MUST BE A MIND CONTROL!
NOT HERE, NOT ON YOU.
WELL DONE!

increasingly dedicated to the dream of a better world that has always been the foundation of the X-Men. In many ways, Joseph will become Cyclops to Cyclops' Xavier."

And how will Joseph fit in? "Imagine walking around knowing that everyone else fears and hates you, not out of some irrational fear…but rather because you have a personal history of killing and hurting and terrorizing people. All of that complicated by the fact you have no memory of the past. Joseph can look at the photos and images…but they don't mean anything, it's as if someone else was doing all these horrible things. Now imagine getting a second chance amidst a handful of people who were at once your greatest enemies…and may now be your only chance."

Getting back to Cyclops for a moment—now that he's taken on an even greater responsibility—how about his better half? "Jean, being the lone telepath in the group, is going find it a bit taxing," Lobdell admits, "especially considering her penchant for wanting to be there for people." The potential for destruction through this habit is obvious looking at Jean's history of overextending herself on the behalf of others—right up to and including the hosting of the Phoenix entity. Lobdell also adds "There will be developments over in **X-Man** that will make her wish more-than-ever that a fully functioning and accessible Xavier were on hand."

HELL & BACK

As a blanket of normalcy, or what passes for normal, settles around our favorite mutants, another question must be asked—What about the bad guys? Readers shouldn't expect an all-out war with Bastion and his Operation: Zero Tolerance any time soon (he needs time to lurk in the shadows some more). But what readers can expect is the return of the Hellfire Club! What began as a small Inner Circle of five very powerful, very scary individuals has degenerated, according to Lobdell, into an ever-increasing crowd of wannabe power brokers…emphasis on the word "power."

"Over the years, it seems we've had everything but the Plaid King and the Teal Queen," Lobdell grumbles. "What is going to happen over the next several months is that Sebastian Shaw is going to take the reigns and clean house. Unfortunately, he's going to run into somebody—a very HUGE somebody—who has his own agenda involving the Asian Quarter of the Hellfire Club, the Inner Circle." Just who is this formidable opponent? We can't say, except that he used to give a certain wall-crawler and blind guy a run for their money in those other books.

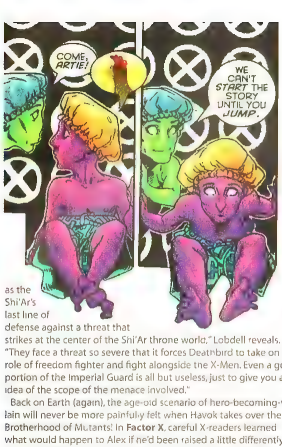
Speaking of Asia, though, at least Scott Lobdell is letting the X-Men get some travel time in. And by going to the far east, we can certainly expect to see the return of everybody's favorite hero. It's not Sunfire. It's not some mysterious figure from Wolverine's past. Instead, watch for the legendary Master of Kung Fu, Shang Chi! Waitaminit…Shang Chi?!!

KUNG FU FIGHTING

As Lobdell tells it, the aforementioned nUGE villain is building a powerbase in the Orient, and to accomplish his goals, he must bring the remnants of the evil Fu Manchu's (Shang Chi's father) organization together. Hence, the connection "The funnest part for me as a writer, is that we get to see the X-Men from an entirely new perspective," Lobdell explains. "The only thing we [the readers] know about the X-Men in this story is what Shang Chi knows—so we can't fall back on some of the standards about the X-Men being sworn to protect a world that fears and hates them. Make no mistake however. This will still function as the X-Men's story…it's just that we'll be getting it from a fresh angle.

While Lobdell has half of the team on Earth, taking care of business, he's going to send the other half spaceward…to take care of business. As above, so below.

Rogue, Gambit, Beast, Bishop and Joseph find themselves



as the Shi'Ar's last line of defense against a threat that strikes at the center of the Shi'Ar throne world," Lobdell reveals. "They face a threat so severe that it forces Deathbird to take on the role of freedom fighter and fight alongside the X-Men. Even a good portion of the Imperial Guard is all but useless, just to give you an idea of the scope of the menace involved."

Back on Earth (again), the age-old scenario of hero-becoming-villain will never be more painfully felt when Havok takes over the Brotherhood of Mutants! In **Factor X**, careful X-readers learned what would happen to Alex if he'd been raised a little differently. Looking at the Summers' boys, Scott and Alex, there has always been evidence behind the old argument of nature vs. nurture. "Some people, upon hearing that Alex is going to be taking over the Brotherhood of Mutants (not 'Evil Mutants,' as no one ever really thinks what their doing is evil) have complained to me, 'Oh great, another mind control story with Alex...how boring!'" Lobdell's argument, though, is that rather than ignore the previous multitude of brainwash stories, they are the reason Alex has finally settled on this world view. Looking at Alex's past before he was pulled into the X-Men, Scott reminds us that Alex and Lorna (Polaris) were geology students.

"That is to say," Lobdell adds, clearing his throat, "Scott always believed in Xavier's dream while Alex always wanted a tighter grip over his own destiny ...control that's been yanked away from him again and again. After his last tango with the Black Beast, he's decided to take control once and for all of everything!"

Scott Lobdell also reveals, in this exclusive **FAN** interview, the identity of the third Summers brother—Slappy Summers. He's an insurance adjuster from Newark, NJ. But, in the immortal words of Peter David, he digresses

ART & ARTISTS

Breaking away from story for a second, Lobdell talks artists. As long there are comic books, there will always be fan favorites and there will always be truly great artists. But when the two mix, as is the case with artist Joe Madureira, well, then you know you've got something special! Scott Lobdell, need ess to say, knows he's got something special

Madureira's recent designs for the Onslaught project and his most recent issues of **Uncanny X-Men** (he's the regular penciler, you know) is proof of this guy's talent. Not bad for a guy who's only twenty

"Joe is a genius," raves Scott. "Anybody who dismisses him as a manga artist is a big chowder head. He's incredibly talented and is changing and growing and pushing himself with every panel. Even his worst stuff is better than most. With Joe, I know that everything I ask for is going to be in the art, because he cares enough to do eight panels a page when other artists squeak by with three!"

Talking to Lobdell, you know that he is thoroughly convinced th Joe Madureira will be a BIG name in the next few years, just like a certain **Generation X** artist he knows. But with both he and Chris Bachalo being such hot properties in today's market, they can't work well together...can they?

"You know how I said that with Joe I get everything I ask for," Lobdell asks. "With Chris, I never know what the hell I'm going to get... other than knowing that it's going to be brilliant, and it's going to look like nothing else anywhere. Here is a guy who is a hundred percent original. Because we co-created the characters, h has at least as many ideas as I do and we're not afraid to talk and challenge each other and watch the characters grow as a result. In some ways, we're Sean and Emma to these characters. I'll let you figure out who is who (you can laugh now)!"

FRIENDS & LOVERS

One of the more distinctive aspects of any **X-Men** story are the romances. With the all-time classic Scott and Jean romance that has survived everything from possession, clones, time travel and even death, it has been proven that the audience enjoys a little su fering. According to Lobdell, "I think that Chris (Claremont) provec the best romances are the one's with tension...situations where the characters "can't" be together."

Lobdell believes the readers don't respond well when the charac ters have it easy. Angel and Psylocke, and to an extent Cannonbal and Boomer, illustrate this point perfectly. As for future romances, the attraction between our resident Goddess and freedom fighte from the future is becoming a little more apparent. Lobdell explains, "At this moment, I can't see any reason why Storm and Cable shouldn't be together... so hopefully either something will come up to frustrate a potential relationship, or we'll discover this has all been sort of a passing crush. Stay tuned." And who's to say that other freedom fighter from the future won't have anything to say about this situation—unless he falls for someone?

And on the Rogue/Gambit front, it's still just Rogue and Gambit. Joseph won't be the third point in this triangle. He just strains an already shaky relationship between these two star crossed lovers.

Lobdell also gave us some inside gossip as far as **Generation X**'s Jonothon (Chamber) and Paige (husk). "This November," says Lobdell, "Paige takes Jonothon home for Thanksgiving Dinner. ...with disastrous results. What eventually happens is that, just like everything else that takes place when you're a teenager, things always seem much bigger and dramatic than they really are."

So with Paige and Jonothon broken up, where does that leave th rest of the Gen Xers? "Let's just say there's going to be a lot of ten sion in the air as some members feel they must swear their alle giance to either Paige or Jonothon. What can ya' say... kids."

Brother vs. brother. Lost siblings mysteriously returning. Evil twin Forlorn romances. This all sounds like a soap opera to me. But wh your sibling is a holographic projection from the future and your evil twin is from an alternate reality, it's a soap opera we like to call the X-Men. "Soap Opera has become a derogatory term, when in fact a Soap Opera was different from a sitcom or an anthology because it had contin uing characters in continuing storylines goir through continuing changes," Lobdell declares. "I think people love the fact that, as much as they hate to, when the X-Men do change, the fact that they keep changing is wh keeps people interested. It's like life. How boring would it be if every problem you had got cleared up twenty-two pages later...and if all the people you knew were always the same? Zzzzz. Thank God, it's a Soap Opera!"

No, Scott. Thank you.■

J FACTOR

Jeff, meet Jeff. Jeff, this is Jeff. It's really not that confusing, kids. Jeff Matsuda is the Hot X-Factor artist with all the answers and Jeff Dillon works for FAN and has all the questions. With all the hoopla surrounding the X-Men and the rest of the Marvel Universe, it's no wonder there are a lot of questions. We thought we'd take a little side trip to X-Factor Land to see what we could find out.

FAN-I'll ask the obvious. What are you doing on X-Factor now?
Jeff Matsuda-We just introduced an older character back into the book, though whether or not he's a major player, I don't know, but I think the fans will like it.

Who is it?
I can't tell you. It's_____.

See, I told you we'd leave that out. How do you handle so many different characters?
It really depends on the way Howard [Mackie] gives me the plot. I have some favorite characters, like Wildchild. I guess it's really whatever I'm in the mood for. With our team, they're usually together all in one panel, whether it's a big fight scene or a big meeting. With some panels, you have the big shot where you establish all of them being there, and then you have certain parts of the scene where specific characters are interacting with each other.

How did you get started on X-Factor?
I did a bunch of fill-in stuff and then **X-Factor** opened up, and they asked me if I wanted to do it. I've been pretty happy ever since.

Do you get to have any creative input plot-wise?
Right now Howard and I talk things over, but Howard pretty much has the whole plot. But I was talking to Kelly [Corvese, Editor of **X-Factor**] about some of the characters we'd like to put in, some of the characters that I've had ideas for that will hopefully be introduced.

by Jeff Dillon

How much do you get to design those characters or revamp their look?

I changed Forge's look, but nothing crazy. Howard and I sort of combined on that. Polaris, I redesigned her. Actually, I've been kind of given a lot; they just say redesign the characters and I get to do what I want. It's great. I redesigned Havoc. He's not the same nice guy we used to know

Is he going to stick around as a bad guy?

I'm thinking he's probably going to be more of a bad guy rather than changing back to a good guy so quickly. I don't know what Random is doing nowadays.

How did you get started on comics?

I was born in Chicago, and I was there until I was 23. And I just kept on drawing, and sending in samples. I sent samples out to Image and stuff, and after I was at Image for a few years, I called Marvel up and talked to Scott Lobdell and Joe and them and asked how it was over there. And then I went to work for them. And Bob was cool about everything. I did fill-ins for whatever X-stuff came along, and then **X-Factor** opened up. I've been drawing a lot basically. I think, like most pencilers, you draw ever since you're a little kid, and it's what you like so much that you want to do it for a job, even though it sounds like it's too good of a life, just to be able to draw. It doesn't seem like you should be able to do that.

What made you want to go to Marvel?

I just really wanted to work on some of the big titles. You know, like the **X-Men** stuff, **The Fantastic Four**, Paul Smith, whatever. These characters are history. I just wanted to do something to be a part of that history. I think that's one of the cool things about doing comics, especially some of that Marvel stuff.

Is there someone you haven't worked on yet that you'd like to work on?

Oh, there's tons. I don't know how serious I would be leaving what I'm working on now, but there are a lot of characters that I'd like to do. That's actually a question my friends ask me all the time, and I always have just stupid answers for them. I don't know. I've always liked **Iron Man**. I don't say that I would do the best **Iron Man** by any stretch, but I would just like to do **Iron Man**. But I'd like to do the old, big, bulky yellow costume. A lot of costumes nowadays, they have the same exo-skeleton look. I'd like to do the old one. That stuff was just beautiful. And **Fantastic Four**, I've always liked the Thing and the Human Torch and all of those guys. It probably wouldn't be wise to say DC characters, but the **Justice League**, of course.

I'd like to see you draw the Hulk. I think that would be interesting because you have a flair for drawing the big, muscular guys.

The Hulk. That would be interesting. Sometimes I wish that I could do an **X-Factor** character really big. Sabretooth to me is really big but he's not Colossus or Strong Guy. Strong Guy's a cool character

What else can you tell me about X-Factor?

I just like the whole soap opera aspect of the X-books. They're characters that you care about, and about what's happening in their everyday lives. I like it when the X-Men just sit around the table joking about what's going on in their lives. Like at the end of a big story arc, where you can get your bearings. I don't like soap operas, like I would never go on a **Days of Our Lives** cruise or anything. But I just think it's fun. I love those relaxing issues too.

What relationships are going to develop in X-Factor?

It doesn't look too good for Havoc and Polaris, but I'm not sure. It looks good for Wildchild and Shard. And if you read the one of the latest **Uncanny X-Men**s, Shard has become solid, so her and Wildchild can hold hands, rather than just think about holding hands. Other than that, there's always the Mystique/Sabretooth thing.

What about Mystique and Forge?

There's definitely something that might happen there. It's very possible that you could see a triangle thing. They have that flirtation happening there, and I like that in all of the books. I like the way Wildchild turned out, being a teenager and all, but he's still tough, though he's just a likable kid. He's a good character.■

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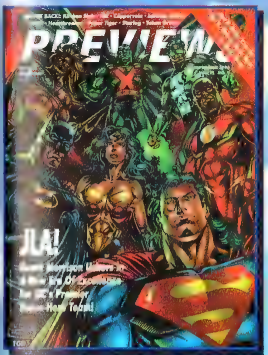

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GRANT MORRISON & MARK MILLAR'S MARVEL TALES: APOCALYPSE

UNTOLD Tales

Some stories were apparent never meant to be told. But then again, never say never.

"It really came down to Marvel asking us to come up with something," Grant Morrison remembered. "So Mark and I took a look at the **2099** books and decided that what they really needed was something BIG to pull them all together."

Thus were the beginnings of **Apocalypse**, Grant Morrison and Mark Millar's effort to re-energize the Marvel **2099** books. Proposed in 1994, this crossover would not only have brought all the 2099 heroes together in a very cool story, but would also have laid groundwork for three new ongoing series by two of today's hottest writers.

"Marvel heroes (in the past) were always characterized by their less-than-super alter-egos," Millar wrote in his and Morrison's proposal to Marvel. "We had the lame Donald Blake, the puny Peter Parker, the blind Matt Murdock and so on. This is what made these secret identities so much more interesting than their counterparts at other companies."

With that in mind, Morrison and Millar were going to start **Apocalypse** off with a BANG—launching two new titles; **Captain America 2099**, a series detailing a broken man's transformation into the new Sentinel of Liberty, and **Iron Man 2099**, the ongoing adventures of 2099's Armored Avenger.

"Our Iron Man was completely spastic power-wise," Morrison laughed. "We dreamed him up as the most fantastic scientific mind on Earth who had created this wonderful war suit. Imagine, when he's in the war suit, when he's Iron Man, he can do anything. He can change shape, become intangible, travel through space…anything. But the minute something happens to that suit, he's just a guy whose body is completely worthless."

"I wanted to base him on the British scientist and writer, Stephen Hawking," Millar added, "a man with a super-brain trapped inside the body of a disfigured invalid. A handicapped superhero would seem genuinely fresh in an industry still cluttered with successful yuppie super-people."

Another twist they wanted to add was that their Iron Man, although working for Stark Industries, would not be Stark himself.

"Iron Man wouldn't remove the helmet until the fifth issue," Millar admitted, "when he finally would reveal his true identity to the book's love interest. She, with the reader, would suspect it's Stark, and becomes disgusted when she finds out it's instead this poor, disfigured man. Stark, on the other hand, would've probably been a major villain."

Like their Iron Man, Morrison and Millar's Captain America 2099 was also a tragic hero. Unlike the chemically-enhanced Steve Rogers, he was a very human war veteran who, after fighting a war over a certain resurfaced undersea kingdom (a conflict Morrison compared to America's war with Vietnam), came home to search for the "American Dream."

"We had Atlantis rise up from the ocean floor," Morrison explained. "All the Atlanteans, except Namor, are dead because of pollutants from the surface world, so it's now just this mysterious jungle world covered with weird ruins that were built thousands of years ago. And with Atlantis re-surfaced, both America and some unnamed Eastern super-state try to claim it as their own, resulting in this terrible, messed-up war.

"Our Captain America was a Marine who fought in that war, and now his life is completely shattered. He fought the war thinking that (the legendary) Captain America would come back to save them. But with no sign of Cap, and with America losing, he's lost everything. His mind's gone and he has nothing left to believe in. He doesn't believe in America. He doesn't believe in anything."

They were then going to have their unlikely hero find a menial job as a janitor for Stark Industries, obsessing over Captain America's absence. Not understanding why Captain America hasn't come back in what he perceives to be "the hour of his country's greatest need," he sets out (to the amusement of his fellow employees) to either find the Living Legend, or become one.

"The guy decides that he wants to be Captain America," Millar revealed, "so he goes to the bombed out ruins of Avenger Mansion, and digs up Captain America's corpse. There he finds Captain America with the costume still on him, still holding the shield...."

"And like Arthur finding Excalibur," Morrison added, "he just pulls out the shield (from Cap's skeletal hands), holds it up, and that's it. Suddenly, he thinks, 'I'm going to be the dream.' Even with his mind shattered and his confidence completely gone, he sets out to become Captain America and suddenly finds the dream again."

Millar continued, "The important thing was that our Captain America was someone who perpetuated the 'American Dream,' as well as inspired the same in others."

With **Iron Man 2099** and **Captain America 2099** in place, Morrison and Millar would've then dug up an old, obscure Marvel storyline in their effort to produce what could've been the last word in alien invasion stories.

"We had this dominant threat starting off with a Martian invasion in the **Apocalypse** limited series," Morrison explained, "and we were tying (2099 continuity) in with the Killraven stories (from **Amazing Adventures**). We even had Ravage as a descendant of Killraven.

"Our idea was that the Killraven stories had actually happened, but Earth somehow got itself back together. It's now one hundred years later, and the Martians are attacking again, meaning that all the superheroes were going to have to deal with them, obviously. Or rather, a group of superheroes."

Morrison and Millar were going to have

up on Man, as well as other 2099 heroes continues in an attempt to drive off the Martian Invasion. As *Avengers*, they were going to be all that stood between conquest by the Martians and freedom. At the same time this was going on, readers wouldn't so have learned that some former Avengers are still alive and well in the World of Tomorrow"...sort of.

"Giant-Man is around," Morrison said, "although he's been comatose for over one hundred years. He's reached this huge size, and he just stands with his feet straight in the Hudson River. He's just this huge monolith. I mean, kids paint slogans on his feet and stuff. He's just been there forever. His heart beats once a day, and it resounds through the gates and ships; it makes the Earth shake."

Morrison and Millar would've then cut back to Captain America and company, as things progress from bad to worse. Enter Galactus.

"With the Fantastic Four being long dead," Morrison said ominously, "Galactus has come back to make one last attempt at devouring the Earth."

With Earth's Mightiest Heroes" at their side, Captain America and Iron Man lead the charge against both the Martians and Galactus. Cap even tries to rouse the man-mountain that was Giant-Man, but to no avail.

"Captain America gives an impassioned plea at the feet of this mighty Goliath," Millar said, "but Giant-Man just stares out into space, hearing and feeling nothing. He's beyond the cares of humanity, lost in the lonely worlds of gods."

Though they fight on valiantly, the overwhelming numbers of Martians teamed with Galactus' sheer power prove too much for the new Avengers. But though they're down, they're definitely not out.

"The team has been beaten down, and all the heroes are just lying there bloodied and battered," Morrison said. "All of a sudden, Captain America gets up and starts rallying everybody. He holds up his shield and cries out, 'AVENGERS ASSEMBLE!'"

Affecting all around him, Captain America's call-to-arms even wakes the sleeping giant that was Henry Pym. After a century of near-slumber, Giant-Man's eyes open as if to meet his destiny. Morrison and Millar then cut back to Cap and a nearly defeated Avengers, fighting with their last ounce of strength, when suddenly they realize that a man-god once again walks the Earth.

"From off panel, we hear the sound of thunder," Millar said, "enormous footsteps getting closer and closer. Captain America and the others look up, wiping the blood from their eyes and hope radiates from their faces. The reader turns the page and we have a big, double-page spread where a two hundred foot Giant-Man stands before a two-hundred foot Galactus, ready to fight."

"He then just walks over and decks Galactus," Morrison laughed.

With Giant-Man knocking Galactus on his ass, the Avengers were given some precious time, no matter how limited, to think. How were they going to win this?

"Galactus needs a world to eat," Millar said, "and Earth's involved in a war against an aggressive alien force. Their solution is to give Galactus Mars."

With the newer, tougher Avengers offering Galactus alien worlds for lunch, the only question that remained was why should he take them up on their offer? Morrison explained, "Galactus is not a bad guy. The heroes go up to him and say, 'you can't do this to us, but why not them?!!' And he says, 'Okay, I'll spare you, but you have to give me something in return.' So he goes and leaches the energy of Mars, destroying all the Martians in the process. Then he just goes on his way forever."

With the conclusion of **Apocalypse**, Morrison and Millar were then going to use this limited series to launch their **Avengers 2099** series, which they would co-write together. But as things go, it too never came to be.

"I believe we came up with these ideas a year too late," Millar admitted. "I think things at Marvel were beginning to wind up. I heard Marvel was cutting their funding in *all* their books by that point."

Though Morrison and Millar had a lot of fun dreaming up **Apocalypse** and the books that would've spun off from the limited series, their attention has since turned to other projects. Morrison, while co-writing **Aztek, The Ultimate Man** with Millar, is starting his much-anticipated run on **Justice League America**, as well as his second volume of **The Invisibles**. Millar, on the other hand, has his Elseworlds project **Superman: Red Sun** coming soon, as well as other top-secret DC projects in the works.

"Mark and I took a look at the 2099 books and decided that what they really needed was something BIG to pull them all together."
-Grant Morrison

by Scott Braden

A JUSTICE LEAGUE OF AMERICA RETROSPECTIVE

OUT WITH THE OLD, IN WITH THE NEW

Alien invaders. Evil manipulators of time. Malicious demons bent on Earth's destruction. Against the "World's Greatest Heroes," the bad guys never had a chance.

From the mid fifties to the early sixties, DC Comics (then National Periodical Publications) set out to revamp its stable of heroes. Under the direction of editor Julie Schwartz, the company had tremendous success with new versions of characte like the Flash and Green Lantern, and was ready to take that next step and turn its attention towards DC's premiere Golde Age super team: the Just ce Society of America. The only prob lem, as they saw it, was that the JSA was a superhero team fro times past. What the next generation of readers needed was something new—a team book that was literally in a league o its own.

Schwartz and writer Gardner Fox com bined the might of DC powerhouses Superman, Batman, Wonder Woman, Aquaman, the Silver Age Flash, the Silver Age Green Lantern, and J'onn J'onzz (The Martian Manhunter) into the formidable Justice League of America. This new group of "super friends," along with honorary me ber Snapper Carr, spent their early years fighting evil in the varied forms of Starro (would-be alien dictator), the Lord of Time (diabolical traveler of the ages), Felix Faust (manipulator of the mystic arts), as well as others—and there were always others.

EARTH

Sometimes though, even the might of the JLA wasn't enough. Using the theory that alternate Earths exist in parallel dime sions, DC created their most popular JLA stories with the legendary JLA/JSA team-ups. Running with the idea that the JLA originated from Earth-One, that team cou finally meet up with their Golden Age cou terparts in the JSA because these older heroes now resided in the newly estab lished Earth-Two. Later, DC would bring in other characters (as DC acquired them) fr other Earths, such as the Freedom Fighter from Earth X (Uncle Sam, Black Condor, ar other characters formerly published by Quality), as well as The Shazam! Family (Captain Marvel, Spy Smasher, and other characters formerly published by Fawcett Just to name a few.

Yet it wasn't only the team-ups that ga readers the chance to meet heroes young and old, as changes in the team's membe ship gave fans the opportunity to be intro duced to a large sampling of DC's most p ular heroes. Enlisting Green Arrow, the Att and Hawkman, the team eventually outgr its quaint headquarters of old in Happy Harbor and moved on to bigger and bett

IMAGINARY STOR

things—namely the JLA Satellite. And even though the team would eventually lose J'onn J'onzz and Snapper Carr, they would later acquire new members such as the Silver Age Black Canary and Red Tornado, the Elongated Man, Hawkgirl, Zatanna, and others. Changes also came creatively, as writers such as Elliot S. Maggin, Cary Bates, and Martin Pasko worked on the title, bringing fresh new perspectives on what, in the '70s, became a seasoned fighting team. But of all the changes in scripting duties, no writer made a more permanent mark on the title than Gerry Conway.

Known as a "hot" writer for Marvel Comics at the time, Conway came onto the title with the ability to flesh out our favorite characters without diluting that epic sense of adventure that was the **JLA**'s trademark. Working with many acclaimed artists, including Dick Dillon and George Perez, his run on the **JLA** is probably one of the most memorable in the title's history. Conway shined a new light on what were considered long forgotten characters and ideas (such as J'onn J'onzz), revised and polished character histories, as well as gave readers their money's worth with issue after issue. Unfortunately, at the same time, Conway's attempt to create a younger, more dynamic League during the end of his tenure brought a low point in popularity to the book. Creating characters that weren't cut from the same traditional cloth, while destroying the JLA Satellite and moving the team to Detroit, his last storyline just didn't capture the greatness of the Justice League of old.

A LEAGUE THAT GOT THE JOKE

Restarting the title in 1987 with **Justice League** (then **Justice League International**, and finally **Justice League America**), writers Keith Giffen and J.M. DeMatteis moved what was once an epic title into the realm of the ridiculous. Adding Leaguers both old and new, the series played off the misadventures of what was at one time DC's flagship team. Yet, for a time, the one-liners and sight gags worked. The runaway success of the title (thanks partially to the art of Kevin Maguire, Adam Hughes, Bart Sears, Ty Templeton and others) eventually led to other spin-off books such as **Justice League Europe** and **Justice League Quarterly**, a double-sized comic that featured stories about individual Leaguers, as well as other teams like the Global Guardians and the Conglomerate. Fans appeared to enjoy the title's change from being dead-on serious to becoming a monthly joke-fest. But ultimately, it was a joke that had its limits.

THAT JOKE ISN'T FUNNY ANY-MORE...

After several years, the title again took a dramatic direction. Adding **Justice League Task Force**, the new "serious" **Justice League** books offered hard-hitting adventure stories but were back at square one since the teams consisted mostly of secondary heroes. With the JLA Roll Call including heroes that were hardly DC's best or brightest, it was almost as if the "World's Greatest Heroes" were nowhere to be found.

But that was then and this is now.

Thanks to a suggestion by Grant Morrison, DC has again turned to the Magnificent Seven to save the day. Starting off with Mark Waid and Fabian Nicieza's three issue limited series, **Justice League: Midsummer Night's Dream**, the "original" JLA is back and better than ever! And with the ongoing series starting in September (with Morrison writing), fans can again marvel at Superman, Batman, and the rest fighting the good fight while taking on evil in its many forms.

Needless to say, the bad guys won't have a chance.■

"Against the "World's Greatest Heroes," the bad guys never had a chance."

by **Scott Braden**

WRITING

THE REAL HEROES

THE FAN INTERVIEW WITH GERRY CONWAY

As the man who may well be responsible for bridging the span between the Justice League of old with the newer incarnations of DC's premiere team, Gerry Conway is thought of by many as the wri who had the greatest influence on the **JLA**'s run. His work on the title turned the traditional charac ters into real people, changing their images as cardboard cut-out heroes into three-dimensional pe ple with real differences amongst each other and real lives outside their work fighting crime. Conw in some ways, can be seen as a forerunner to Mark Waid and Peter David, as he told multi-issue stor and was the architect of legendary crossovers between the JLA and a bevy of other super teams, including the New Gods, the All-Star Squadron, the Secret Society of Super Villains, and many more All of this crossover work displayed not only his ability to tell a great story, but also to handle a vari of characterizations with ease.

Here, as DC relaunches the **JLA**, Gerry Conway breaks his silence and talks to **FAN** about his work the title and how it may have been his idea that became the wellspring for an industry filled with crossover madness.

THE ROOTS OF CROSSOVERS

"I have to admit," explains Gerry Conway, "I tend to either take credit or blame for an off-handed comment I made in the late seventies that the only way we were ever going to be able to deal with all of these Earth Ones and Earth Twos was to just blow the whole thing up." Conway laughs, "I remember saying, 'We should just do something where they all blow up and merge together.' This was just us sitting around the offices talking about stuff. I don't know whether it was to my surprise horror, but that's ultimately what they tried to do."

Conway is, of course, speaking of the now-infamous **Crisis on Infinite Earths** story which encom passed all of the DC Universes, past and present at the time, in a major effort to set continuity in order. **The Crisis** storyline had its own title, while threading through all of the major DC books for a year, and can be seen as the precursor to everything from **Zero Hour** right down to the recent **Marvel/DC** books.

So is Conway responsible for all of this? "We're all responsible for **Crisis**. Everybody's involved, incl ing the readers."

And Conway is quick to point out that when **Crisis** crossed over into his **JLA**, it was not his favorit story. In fact, he doesn't really have a specific favorite story during his entire run on the title. "I have sequences that are my favorites," Conway explains. "I don't know that I have a specific story becaus so many times in the course of writing an individual issue, whether because of lack of time or talen had to compromise on something that I wanted to do, so that no individual issues stand out to me really enjoyed the run that I did with Julie Schwartz, just because each story that we would plot wa so much fun; he knew what he was doing. And then I also enjoyed working with Len Wein because remember that our sensibilities were so similar."

But it's the stories that Conway worked on that most readers remember, and many of them includ shake-ups on the team or huge battles with other large teams, sometimes as allies and sometimes enemies.

As for the conflicts, Conway attributes that to his having been a writer for Marvel Comics before doing the **JLA** for DC. "If I brought anything to DC Comics in the late seventies," recalls Conway, "it w the Marvel sensibility of character driven plotlines, which I tried to merge with the DC sensibility o plot-driven and theme-driven stories. Denny O'Neil was one of the major influences at DC by creat the concept, through **Green Lantern**, of the theme-driven comic book. What I tried to do was take characters in and out of stories and create storylines that ran for more than one issue, as a subtext, but keep that strong, individually-plotted style."

And, indeed, Conway's description of his work is quite accurate. His style of storytelling had a maj effect on the writers of many current team books, as similar efforts to unite character work with ongoing background stories can be seen in many of the X-titles, the new **Teen Titans** book, and ev the Vertigo team-book, **The Invisibles**. And, thanks to the precedent set by the Justice League/Just Society team-ups in the early seventies, Conway was able to bring more and more elements to the JLA as time went on.

THE IDEA OF COSMIC

Conway remembers the influence those early JLA/JSA crossovers had on readers and on him. As I explains, "Before **Superman/Spider-Man**, I think the appeal was simply getting these characters together that you'd never seen together. And in the late '60s and early '70s, Marvel and DC both

...med to discover the *idea of cosmic*—the notion that our own world is just the tip of the universal iceberg. And the early JLA/JSA ...ss-over stories, where you actually encountered another reality, were one of the very earliest efforts to broaden the concepts of what our world was about. It seemed like a really exciting concept, and as the years progressed, the idea of an annual event, sort of a 'How are we going to top last year?' thing became sort of a 'Can you top this?' for the writers involved."

And top themselves each year is exactly what DC's writers did, with Conway thrilling readers consistently on the **JLA**. His ideas were ... limitless at the time, but when asked about where he derived his inspiration from, his answer makes him seem just like the rest of us. "Most of what drove me as a comic book writer were my fanboy instincts," Conway admits, laughing slightly. "But seriously, whenever I would think about what I wanted to write, it would go back to what I wanted to read. DC ways always trying to tie every thing together, where every character had to have some connection to the overall DC mythology. And it was the same with Marvel. There is a lot of room for interesting stories."

But when it came to trying to keep everything in continuity, as Conway remembers, it wasn't always as easy as simply coming up with a new twist. Occasionally stories would get to the point that they seemed out of control even to the people who wrote them. "One of our big frustrations," Conway recalls, "was the work of an individual named Murray Boltinoff, who seemed to have this other universe that we called Earth Boltinoff, where things happened that really shouldn't ever have happened, things like Batman and Superman's sons."

One of Conway's favorite storylines, however, dealt with some newer characters that had altered continuity from their inception: The New Gods. "They were clearly a part of the Earth One Universe," explains Conway, "because of the connection with Superman and Jimmy Olsen and so on, which Kirby initiated in his original stories. So the idea of playing that out was appealing to me. All ... one of the first things that I had done when I came over to DC as a writer/editor in '75 was to try to finish off the New Gods' continuity. There'd been a break in the middle of this great story, and I wanted to see if I could carry it on. Eventually, **JLA** seemed a good vehicle to do that. "That crossover would become one of Conway's most revered stories, adding much to the JLA mythos.

Conway's work on the **JLA** was wholly affecting, and he hears from fans often about how much they enjoyed those stories. And it's praise he doesn't take lightly. "I remember being obsessed with **Hawkman** in the period when Murphy Anderson drew the book and Gardner Fox was writing it. The stories were so interesting, it was great as a reader. So it's very flattering when I hear that kind of response from people about my stories. I don't know how many new books have that kind of long-term intellectual and emotional appeal of being involved in the stories. It was a lot of fun, and I hope 50 years later you'll still be picking those up and looking at the stories." ■

by
Scott Braden
and
Christopher Woodward

sterling

Murphy Anderson gives FAN a history lesson

As a kid, you take things at face value. You don't think about how things are done—they just are. And from the DC comics that I read, I simply assumed that what Murphy Anderson did was what comic books were…plain and simple. Upon meeting him, I also discovered he has the deepest voice God ever gave a man.

—**Madman** creator Mike Allred

Mike Allred is right on both counts. After meeting the legendary Murphy Anderson, one can see how the master storyteller channeled the thunder in his voice into the powerful heroes he created—heroes that would help propel superhero comics into their second age of greatness. And in today's market, where revision appears to happen every other week, both Anderson's characters and characterizations were part of something that was read and enjoyed for decades. In other words, what Anderson gave us was golden. What he created, like sterling silver, will last for years to come.

THE BEGINNING

"My peers and I were about thirteen years old when comics started to first really hit their stride," Murphy Anderson says as he sits back in his chair, reminiscing about his younger comic collecting days. "Comics were perfect for most kids my age."

Comics, as a medium, were also perfect for him as an adult. With a talent for illustration and a degree from the University of North Carolina, Anderson broke into the comic book industry in 1944, landing a job with Fiction House. Studying the works of artists he admired, Anderson used those early years at Fiction House to develop what became his realistic and detailed approach to storytelling.

"Will Eisner and Lou Fine were my biggest influences," Anderson reveals. "I thought they were much more realistic in their approach to drawing than most of the other comic book artists of that period. There were a few others that were good, but Eisner and Fine were also doing high adventure, science fiction, and costumed type material, which I also loved."

After pausing for a moment, Anderson adds, "I was also very much a fan of Alex Raymond and Hal Foster. Their strips didn't appear in the local newspapers, so I didn't have access until some time later, but I still enjoyed Foster's **Tarzan**, as well as Raymond's **Flash Gordon**."

THE BEGINNING'S END?

Taking what he studied from the works of others, Anderson made, in retrospect, a brilliant career move when he started freelancing in 1950 for National Periodical Publications—known today as DC Comics. Little did he know then that comics' darkest hour wasn't that far away.

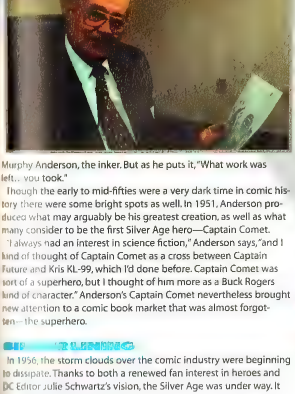
1953 saw the emergence of Dr. Frederic Wertham and his infamous work, **Seduction of the Innocent**, where Wertham wrongly attributed juvenile delinquency to comic book reading, sending shock-waves through the comic industry, ripples that Anderson witnessed first-hand.

When I ask Anderson about the effect it had on DC's books at that time, he only smiles. "DC's top management, and when I say top management, I'm really thinking about Jack Liebowicz, always wanted to have good, clean comics. Just to give you an idea, I did a story once in **Sensation Mystery**, involving trolls that I drew with tusks, just to make them look a little different. I did a splash page that editor Julie Schwartz liked, and felt that maybe DC could use it as a cover. But he took it into the front office and came back saying, 'No, no, they said it's too horrible to be a cover.' Actually, the tusks wasn't that bad, it was just a symbolic thing. The cover showed a leering face with two big hands, dropping humans from one hand to the other. Anyhow, the next day Jack Liebowicz came around and said to Julie, 'where's the rest of the story that you showed me the splash to yesterday?' I was there and he looked at the story, finally saying, 'No, this won't do. You'll have to get rid of all the tusks.' I had to go through the story and take out all the tusks. While I might not have agreed with him that the tusks were that horrible, I understood where he was coming from and I had no problem taking them out."

But no matter how clean a company kept their comics, Wertham's tirade against the comic industry led many people to believe that there was nothing funny about funny books, costing many comic companies profits, and many creators their jobs. Part of the fallout of this was that Murphy Anderson, the illustrator, had to play the role of

silver

on when heroes were really heroes



Murphy Anderson, the inker. But as he puts it, "What work was left... you took."

Though the early to mid-fifties were a very dark time in comic history there were some bright spots as well. In 1951, Anderson produced what may arguably be his greatest creation, as well as what many consider to be the first Silver Age hero—Captain Comet.

"I always had an interest in science fiction," Anderson says, "and I kind of thought of Captain Comet as a cross between Captain Future and Kris KL-99, which I'd done before. Captain Comet was sort of a superhero, but I thought of him more as a Buck Rogers kind of character." Anderson's Captain Comet nevertheless brought new attention to a comic book market that was almost forgotten— the superhero.

SILVER LINING

In 1956, the storm clouds over the comic industry were beginning to dissipate. Thanks to both a renewed fan interest in heroes and DC Editor Julie Schwartz's vision, the Silver Age was under way. It was a time for heroes to be reborn, and Murphy Anderson, among others, was there to help usher it in.

"Julie had edited the Justice Society in **All Star Comics** before its demise, as well as the Golden Age Flash and the Golden Age Hawkman," Anderson remembers. "So when they decided to look for new material to publish in the mid to late fifties, they had a big editorial meeting and each editor was trying to find something that he thought would be good for a new magazine called **Showcase**, it's whole purpose being to showcase new ideas. So Julie proposed The Flash. They said, 'Well, go ahead and do it!' The rest is history, so to speak. And with the success of that, he went on to other things like the **Justice League** and so forth."

When asked about his contribution during this rebirth of the superhero, Anderson considers many of his more popular works, as well as his participation in the creation of another classic Silver Age character. "As a penciller *and* an inker, I'd say Captain Comet was one that I enjoyed working on. A little later, the Atomic Knights and of course, Hawkman. I was also in on the initial concept and creation of Adam Strange. I never really worked on it until I returned from Buck Rogers."

An Adam Strange fan, I ask what role he took in creating the character. Reflecting for a second, he reveals, "Julie had the idea for this new character, and he wanted me to make some roughs. He asked me if I had any ideas for a cover, and in the back of my mind, I always liked "The Pit and the Pendulum" and I worked up an idea of the pendulum swinging off into space, and Julie was going to use his new Buck Rogers-ish type character who he was going to call Adam Strange. So I worked up this cover, and Julie wasn't very happy with it (laughter), so he had Gil Kane redraw the cover. But most of the elements in my original design for Adam Strange survived. In fact, Adam Strange's costume is basically the costume that I designed."

Talking to Anderson about the Silver Age, I can't help but think of what he helped create and the sheer scope of his work. Here is a man whose work millions of fans grew up with. And with today's hot creators like Jim Lee and Rob Liefeld doing their own "Heroes Reborn," I find myself thinking that he must've made some big money during his earlier years at DC. I'm wrong.

"No, I was paid the established rate," Anderson says, modestly. "The superstars of those days may have gotten a little more money, but not much. Gil Kane and myself were the stable (laughter), not superstar status. Even the humor artists got a similar rate. A humor artist might do a page in two hours, and I'd come along and do an Atomic Knights page that may take fourteen hours, and we'd still get paid the same. You had to put in a lot of hours to survive, support a family, and just pay a mortgage."

SILVER LOVE!

Nevertheless, Anderson, now a recognized legend in the industry, still loves comics as much today as he did when he was reading them as a thirteen year-old boy. And thanks to a special arrangement with Diamond International Galleries, collectors will soon get a rare opportunity to appreciate his dedication to the art form first hand. Anderson will be recreating covers, exclusively for the Gallery and its customers, that both he and others such as Lou Fine have created over the years. Collectors will get the opportunity to begin ordering these beautiful recreations September 15 by contacting either Joe McGuckin or Ann Mogharabi at the Gallery. And with the high demand expected, orders will be on a first come, first serve basis.

"We are extremely pleased to be given the opportunity to present these famous covers to collectors everywhere," Diamond International Galleries CEO Steve Geppi said.

In producing these beautiful covers of comics past, Anderson also looks at the work of today's creators, and like a proud father, believes the torch has been passed. "I'm amazed at all the energy and effort that goes into comics today. There's tremendous art, and some of the stories that I read are very good. You have writers like Neil Gaiman, Alan Moore, Frank Miller, and John Byrne who are doing some really interesting work.

"I think comics have really just gotten off the ground. It may not be in printed form, but I see comics going to even greater heights! They may be in the form of CD ROMs, animated shows, or even feature films, but comics will always be with us."

UNTIL THERE WAS VERTIGO

• FAN LOOKS AT BOOKS THAT INFLUENCED THE VERTIGO LINE •

Hard as it may be to believe, as little as 4 years ago there was no Vertigo, an imprint which has come to stand for quality storytelling at it best. Before that, there were a smattering of titles that were taking the art of comics to a new level, beyond the ghetto of what comic outsiders would call childish superhero yarns. These comics were examples of revisionism, reinvention, and some totally new creations. All of a sudden, not only were comic fans reading these titles, but those same comic outsiders as well, who now proclaimed these books as art, as literature, as masterpieces. Eventually, in 1993, DC would launch an imprint called Vertigo, which would help fans easily locate these types of books. Here ***FAN*** *looks at a few of the books that made Vertigo possible. By no means a complete list, we offer this as the first of a number of installments appearing periodically in these pages. Let us know what you think, and what books you remember as being integral to* ***the creation of Vertigo****.*

ANIMAL MAN #1-26
DC COMICS
Writer: Grant Morrison
Artist: Chas Truog
Dates of Publication: 9/88-8/90

An excellent case of revisionism, as well as a case of a tired concept/character being infused with new life by a brilliant creator. **Animal Man** took some wild turns as Grant Morrison explored the nature of the superhero. His run climaxed with one of the most interesting tales ever told. In the final issue, Morrison broke the walls between comic, creator, and reader. Throughout it all, Morrison added life to an otherwise uninteresting character and his family. He even took on issues of animal rights and animal abuses. Morrison was followed by a series of less-than-brilliant stories which eventually drove the title into the ground.

BEAUTIFUL STORIES FOR UGLY CHILDREN VOLUMES #1-30
DC/PIRANHA PRESS
Writer: Dave Louapre
Artist: Dan Sweetman
Dates of Publication: 1989-1992

Louapre and Sweetman created a series that was perhaps way ahead of its time. On these black and white pages, text was mixed with beautiful art that supported the quirky and often outright freaky stories. The format almost resembled a children's storybook, but the subject matter (from exploring the dark compulsion that leads a man to wear greasepaint and a rubber nose, to what level of frustration enables one motorist to gun down another on the freeway) explored the hidden sides to us all, or the shattered psyches that motivate erratic and irrational behavior. This series' influence can be felt on any number of books that focus on psychological character studies. Also, every time you pick up one of those prose comics (you know, the ones that look like the artist ran out of time so the pages are filled with text), consider that there is perhaps something else motivating the look of that book besides the deadline crunch. Still fondly remembered by those who read it, **Beautiful Stories** maintains a cult status today.

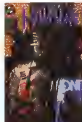
BLOOD: A TALE #1-4
MARVEL COMICS/EPIC
Writer: J.M. DeMatteis
Artist: Kent Williams
Date of Publication: 2/88-4/88

This wildly surrealistic vampire tale was an early venture out of the standard superhero fare and into the fantastic world of painted, intelligent comics. **Blood** was one of the first books to attempt to break away

from the conventional "look" of the comic. This was also one of the first times that readers were able to experience the haunting beauty of Kent Williams' art. It's not surprising that DC has picked this up and is republishing this intriguing series. **Blood** was one of the first comics to convince the big companies that a fully painted comic could be viable in the comic marketplace.

THE DOOM PATROL #19-63
DC COMICS
Writer: Grant Morrison
Artist :Richard Case
Dates of Publication: 2/89-1/93
Citing Lee and Kirby's **Fantastic Four** as his primary influence, Grant Morrison's **Doom Patrol** was itself a revolution for "mainstream" comics. In the title, Morrison took the classic "team book" format and, adding his own special touches, introduced such elements as Crazy Jane, the schizophrenic whose personalities have powers all their own. He also opened readers' eyes to the secrets of Muscle Mystery, a man named Nobody, as well as the true reason behind the formation of DC's unluckiest team. The bottom line—Morrison's **Doom Patrol** was just amazing work. Becoming a Vertigo title set with #64, **Doom Patrol**'s unorthodox view of the traditional superhero genre could be seen in later Vertigo titles such as **Scarab** and **Kid Eternity**.

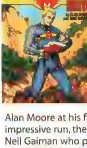
HELLBLAZER #1-4
DC COMICS
Writer: Jamie Delano
Artists: John Ridgway, Alfredo Alcala
Dates of Publication: 1/88-4/88
Alan Moore's creation, John Constantine, is still one of the most interesting and appealing characters in the DC Universe. No one really knows what Constantine's powers are, they just know he does what he wants and no one gives him grief about it. First appearing in **Swamp Thing**, Constantine was given his own title to drink, chain smoke, and screw over his enemies (of which there are many). Here begins Jamie Delano's run, fully fleshing out any cloudy areas in the character. By the end of the story, you're aware that constantine is a character who is fully capable of battling the forces of darkness, screwing over a colleague or two, and sacrificing a friend, all for his own gain. Later Garth Ennis and Steve Dillon would take over and define Constantine as more of a bastard as they also defined their own style that lead directly to **Preacher**. Along the way, Constantine helped set up a young magician named Timothy Hunter (in Neil Gaiman's mini-series **Books of Magic** which lead to the monthly series) and pretty much wreaked havoc wherever he would show up in what would become the Vertigo Universe. The style that writer Ennis honed to perfection in **Hellblazer** can also be seen in **Hitman**, **Bloody Mary**, and **Medieval Spawn/Witchblade** as well as any number of upcoming projects. Meanwhile, Paul Jenkins and Sean Phillips are currently defining their own unique voice back in **Hellblazer**.



KID ETERNITY #1-3
DC COMICS
Writer :Grant Morrison
Artist :Duncan Fegredo
Date of Publication: 1991
In the tradition of all those other great revisionist comic books of the late '80s/early '90s, Grant Morrison reintroduced us to Kid Eternity, the supernatural hero who has the ability to channel any ghost for any situation. Using that power, the Kid and his pal, Mr. Keeper, try desperately to take human evolution to the next level. With that said, this limited series gave readers and other creators the opportunity to get in touch with the anarchist inside them, while at the same time proving once and for all that the true path in life is the chaotic one. Though **Kid Eternity** later became an ongoing series (with great art by Sean Phillips), Morrison takes similar themes to the next level with his current conspiracy-driven series, **The Invisibles**.

LOVE & ROCKETS #1-50
FANTAGRAPHICS BOOKS
Creators: Jamie & Gilbert Hernandez
Dates of Publications: 1981-1996
It began, quite simply, as two different tales. Jamie told the story of Maggie and Hopey. It was a simple sci-fi, soap opera. Gilbert told the story of an imaginary third world city, Palomar, and its inhabitants. Simple. Over the fifteen years **Love & Rockets** had been published, however, the subject matter changed dramatically. Maggie and Hopey evolved into lesbians living a punk rock lifestyle. Palomar saw generations go by. Prejudice, unemployment, marriage, sex, and death were common themes. They were stories about life. You can see the impact of **Love & Rockets** in virtually every Vertigo title published. **Love & Rockets** put humanity back into comics, and Vertigo took that humanity and added the fantastic.

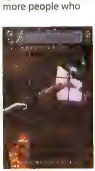
MIRACLEMAN #1-24(?)
ECLIPSE COMICS
Writer: Alan Moore
Artist: various but included Alan Davis, Rick Veitch and John Totleben
Dates of Publication: 8/85-the present? (Todd McFarlane now owns Eclipse and all related characters and titles)
Taking the concept of revisionism to the single super-powered mortal, Alan Moore created an incredible world. A world in which Mike Moran is the unwitting (at the beginning at least) dupe of the evil Dr. Gargunza. What started as a Captain Marvel/Shazam-esque look at Moran, turned into a story in which the Miracleman ruled the world. This is Alan Moore at his finest. After Moore's impressive run, the reigns were handed to Neil Gaiman who popped out a couple of issues. The fate of **Miracleman** remains a mystery as of this writing.



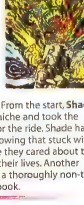
MISTER X #1-4
VORTEX
Writer: Gilbert Hernandez, Mario Hernandez, & Dean Motter
Artists: Jaime Hernandez
Date of Publication: 1984
Mixing film noir, art deco cityscapes, and retro-futurism, Dean Motter and Los Bros. Hernandez introduced us to Mister X, architect of Soma City, as well as its false messiah. Originally conceived as a utopia, Mister X's creation became tainted over the years, leaving X to watch as his city and its people slowly twisted into corrupt versions of their former selves. For a man who never slept, the nightmare was all around him.

MOONSHADOW #1-12
MARVEL COMICS/EPIC
Writer: J.M. DeMatteis
Artist: Jon J. Muth
Dates of Publication: 5/85-2/87
Capturing the mysticism that had drifted out of comics and mixing with it a bizarre Ralph Bakshi-esque cast of characters, **Moonshadow** was like nothing else at its time. And we're not talking about 1994 when this was reissued, we're referring to 1985, more than a year before even **Watchmen**. A coming of age story in the classic tradition, DeMatteis brought us the tale of a boy coming into manhood but under the most unconventional circumstances, as this hero dealt with personified hatred and evil in a land only slightly different from the one we're used to. And Muth's watercolors were exceptional. On art alone, this would have been an amazing book, but the story and art were perfectly complimentary. Originally published by Epic, you'll have a much easier time finding issues of the 1994-95 reprint series from DC.

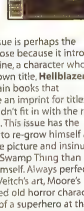
THE SANDMAN #1-46
DC COMICS
Writer: Neil Gaiman
Artists: various
Dates of Publication: 1/89-2/93
What more can be said about **The Sandman**? It breathed new life into the idea of telling a truly epic story in comics. It gave us humanized god-like characters whom we could truly relate to, with emotions and personal struggles that often echoed our own lives. It had a ripple effect in the industry like no other comic, making many other books *want* to be like it, but remaining so consistently surprising that none every really could. It actually made it into bookstores, rejuvenating the comic book trade paperback market. It featured some of the best artists of this generation, including George Pratt, Kent Williams, Dick Giordano, Bryan Talbot, Jill Thompson, Michael Zulli, Kelley Jones, and far more than we could list here. It was consistently challenging, both in story and in character depiction, never refusing to take chances. It was the book that got more people who didn't read comics into comics and into comic book stores - something that very few books, if any, are doing today. Its value cannot be overestimated.



SHADE THE CHANGING MAN #1-32
DC COMICS
Writer: Peter Milligan
Artist: Chris Bachalo and others
Dates of Publication: 7/90-2/93
A prime example of the then growing popularity of putting fresh writers (mainly the British) on tired, old concepts. Steve Ditko created Shade, but it was Milligan who gave him life. This title focused on the lives of three main characters: Shade, from Meta and wielding the power of madness; Kathy, Shade's lover, traumatized from the very beginning; and the acid tongued Lenny. From the start, **Shade** forged its own niche and took the readers along for the ride. Shade had a dedicated following that stuck with the run because they cared about the characters and their lives. Another fine example of a thoroughly non-traditional comic book.



SWAMP THING #37
DC COMICS
Writer: Alan Moore
Artists: Rick Veitch, John Totleben
Date of Publication: 6/85
The argument could be made that issues #20-64 (Alan Moore' entire run on the title) could be on this list, and it's true, they probably should be. But this issue is perhaps the most important of those because it introduces John Constantine, a character who would later earn his own title, **Hellblazer**, and be one of the main books that required DC to create an imprint for titles that somehow just didn't fit in with the rest of the superhero fare. This issue has the swamp god learning to re-grow himself as a brash Brit enters the picture and insinuates more about the Swamp Thing than he even knows about himself. Always perfectly complimented with Veitch's art, Moore's tales reinvented a tired old horror character that had been more of a superhero at the time. Moore reintroduced the horror, and, years later, DC had a whole new imprint for a line of horror titles that were just too mature, both in graphics and subject matter, for the superhero mentality. In fact, some might say they were titles too good to be lumped in with the rest.



V FOR VENDETTA #1-10
DC COMICS
Writer: Alan Moore
Artist: David Lloyd
Dates of Publication: 9/88-5/89
V is the tale of the mysterious man from Room Five known only as "V" who runs amok amidst a quasi-futuristic fascist Great Britain. This is an anarchist's dream. For ten issues, Alan Moore told a story born of revenge and anarchy. There has never been a moodier, darker book than this, with fantastically oppressive art and colors from David Lloyd. Every wanna-be anarchist in the world was giddy for the ten months that this book was coming out. This was not another stab at revisionism for Alan Moore, this was a stab at creation. A must read!

WATCHMEN #1-12
DC COMICS
Writer: Alan Moore
Artists: Dave Gibbons and John Higgins
Dates of Publication: 9/86-10/87
To say this book influenced the Vertigo line is akin to claiming the Beatles had an effect on a few bands. Just as the Beatles have affected all of popular music, **Watchmen** was the book that changed not only the way readers envisioned superheroes, but the limits people had set on the stories you could tell in comic books. Moore's heroes were far, far less heroic than readers could imagine, and the book gave a nod to classic comic history while carefully intertwining real U.S. history within its own fictional history. As it referenced Nixm, the Kennedy Assassination, aliens, and the corrupt zombie that is the media, the story **Watchmen** told was both gripping and frightening. With perhaps the most powerful being ever created (Dr. Manhattan) right alongside some of the most fallible, and most them named in order to enhance their media image, this book didn't pull any punches. It was the end of the world (so of), and this time, the heroes were definitely not going to save us.

WHY I HATE SATURN
DC/PIRANHA PRESS
Writer/Artist: Kyle Baker
Date of Publication: 1990
Kyle Baker will forever be remembered as the man behind this book, and with good reason: this is a brilliant and funny story, a kind of work that makes you laugh out loud at every turn. Follow the misadventures of Anne as she tries to deal with her life and with her sister, Laura. Baker presented a believable, funny story in comic book form; Baker helped set the standard for humorous looks at real life in drawn form as well as working with a poignant central female character, as can be evidenced in **Girl** or even **Kill Your Boyfriend.**

The More Things Change...

jeff mariotte

Selling comics has never been an easy way to make a living, and it's not getting any easier. In fact, recent events have made it harder than ever. Chances are, you'll never see any evidence of this, especially if you shop at one of the better stores around you. But you might, and you may not understand why.

This is being written while I'm in Florida, relaxing and doing some research for some upcoming issues of **Hazard** (plug #1). On the back of the menu at lunch yesterday, the owners of the restaurant had spelled out their philosophy of doing business. After lunch I spent some time at a Disney park and way too much money in some of their stores. This has led me, at 5:00 am (you know those hotels where you don't see the railroad tracks when you check in, but then find out, from the train whistles, that they seem to run through the lobby?), to some conclusions about retailing in the nineties and beyond.

These conclusions are not totally baseless. While my career in comic retail was less than stellar, my position at WildStorm Productions (plug #2) puts me in contact with a lot of comic retailers on a regular basis. And I am a retailer, co-owner of Mysterious Galaxy (plug #3--last one!), a bookstore specializing in science fiction, fantasy, mystery, and horror, and I've been selling books professionally longer than many of you have been alive.

In a little over a year and a half, comic retailers have gone from being able to get all their stock from any of several distributors to having to acquire Marvel Comics from Heroes World, and almost everything else from Diamond. At first, when it was just a matter of DC, Dark Horse, Image and a few others signing exclusive deals with Diamond and Kitchen Sink, Viz, and some others going exclusively through Capital, I withheld judgment on the whole issue of exclusivity. After all, I argued, as a bookseller, I don't get all my stock from any one source. I buy from publishers, from distributors, from importers, and from individuals. A major difference between my situation and comic stores is the sheer quantity of merchandise, though--where I would get a few hundred new books a month, comic stores get more than that every week. Let's wait and see, I said. The ability to get all your stock from one source is an unrealistic luxury anyway, one not enjoyed in any other retail business, and having to shop different sources may result in improved service and more careful buying.

But then Capital, the second biggest distributor, sold out to Diamond--the biggest, and now the wish that many retailers expressed when the exclusive deals happened--to be able to get all their comics (except Marvel) from one source came true. But not necessarily in the way that they wanted. Diamond is now, effectively, the only source for comics. Some people don't feel that this is a healthy thing for our business. My belief is that since Diamond has so much at stake, and it's so clearly in their best interests to keep publishers large and small, and comic book stores in business, that ultimately, it won't be as scary as many people believe right now.

Whenever there's a big shake up like this, some people close their stores and move into other businesses. The stores that stick around should be the ones that provide you the best service, which is where the restaurant and Disney come in. The restaurant's primary rules went something like this. "Our goal is your complete satisfaction, not making things easy or convenient for our management and staff. Let us know what we can do to achieve that goal," and "The answer is "yes"--what's the question?"

And at Disney, customer service is paramount. Disney "cast members" are trained to smile, to act like they're glad you're there, to find out what you want and how they can help you get it. They're polite, courteous, friendly, and efficient.

Successful retail in this decade has one hallmark--customer service. In the eighties, the big retail story was the rise of the super-store, where they bought in bulk and passed the savings on to the customer, at the price of a little inconvenience--you had to find what you were looking for on your own, and sometimes you had to buy more of it than you really wanted. In the nineties, the addition of good customer service was added to the mix, so that now you have really big stores in almost every category of retail, where the selection is huge but there are also friendly, helpful sales people.

What does this have to do with comics? Just this--more comic stores are going to be closing their doors in the near future. You, the comics fan, are largely going to determine which those are. And you're going to be buying comics in new places. Marvel will open stores and sell their own comics in them. Warner, parent company of DC, hasn't really experimented with putting comics in their Warner stores. But if enough comic retailers go under, they might rethink that position. There are also music stores looking at comics.

If you have more than one comic store convenient to you, I encourage you to shop around, find the one you're happiest with, and give that retailer as much business as you can. Think about these things: are you greeted when you come in the store, or does the retailer look at you as an imposition? Will the retailer special order something not usually carried in the shop? Would you rather hear "look what Image/Marvel/DC did to screw me this week" or "look what cool comics came in this week?" Would you rather hear "that's not here because Image/Marvel/DC is late again" or "would you like me to set that aside for you when it comes in?"

Selling comics isn't easy, but you don't really need to know that. If your retailer is constantly bitching about the business to customers, maybe he or she belongs in a different field. You need to know that the retailer you support with your dollars is doing everything he or she can to help you get the comics you want to read, and maybe to introduce you to some you haven't tried yet. If you've found a retailer like that, stick with him/her. Those are the people we need to keep in the business so you can keep pursuing your hobby. ■

THE RED DRAGON STATUE PROTOTYPE SWEEPSTAKES

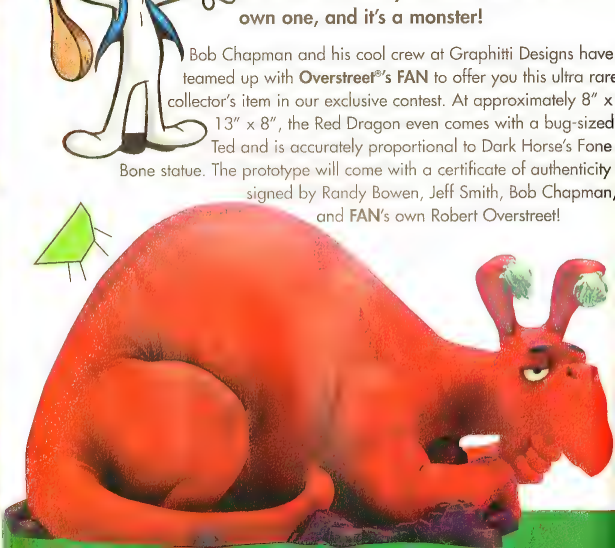
Overstreet FAN

Graphitti DESIGNS

One incredibly lucky **FAN** reader will receive one of the very rare prototypes for Randy Bowen's awesome sculpture of Jeff Smith's **Red Dragon**, recreated from the pages of **Bone**!

When a statue like this is made, only a handful of prototypes—usually three to five—are created for tests. Now you have the chance to own one, and it's a monster!

Bob Chapman and his cool crew at Graphitti Designs have teamed up with **Overstreet®'s FAN** to offer you this ultra rare collector's item in our exclusive contest. At approximately 8" x 13" x 8", the Red Dragon even comes with a bug-sized Ted and is accurately proportional to Dark Horse's Fone Bone statue. The prototype will come with a certificate of authenticity signed by Randy Bowen, Jeff Smith, Bob Chapman, and **FAN**'s own Robert Overstreet!



And **this isn't even the only way to win.** Check this out: We've got a low-numbered Dragon for our runner-up (numbered somewhere from 1-10), and five second prize winners will each receive both of the better-than-keen Bone magnet sets, an uncut sheet of Bone trading cards, and a set of Bone playing cards. Who brings you all of this great stuff? Graphitti Designs and **Overstreet**[RPG]**'s FAN**, of course. Enter now!

GRAND PRIZE (ONE WINNER)

THE RED DRAGON & TED PROTOTYPE STATUE

FIRST PRIZE (ONE WINNER)

LOW NUMBERED RED DRAGON & TED LIMITED EDITION COLD-CAST STATUE

SECOND PRIZE (FIVE WINNERS)

BONE MAGNET SET #1 & SET #2
UNCUT SHEET OF BONE PLAYING CARDS
SET OF BONE PLAYING CARDS

I don't have the eggs to buy this cool stuff, but here's my entry to win it!

Name_____ Age_____

Address_____

City_____ State_____ Zip_____

Mail your entry to Gemstone Publishing, Inc., Dragon Statue Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093.

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JUST THE DAX, MA'AM

•A CONVERSATION WITH TERRY FARRELL•

by Daryl F. Mallett & Kim Baltzer

FAN tracked down Star Trek: Deep Space Nine's Dax in Los Angeles as she prepared to go on hiatus from the show and film a movie in San Diego. Here, she talks about acting, modeling, action figures, and comics.

FAN: Are you a comic book fan?

TERRY FARRELL: Well, I have to admit that I don't read them. The first time the comic book world was opened up to me was during *Hellraiser 3* when we went to sign at Golden Apple (in L.A.) and there was this huge line. I was saying, "Oh, my God, I'm in a comic book!" told the owner that I had just gotten a part on Deep Space Nine and that I would come and sign autographs when the first *DS9* comic came out. And he said, "if you think this line is big, you can't even imagine how big it will be for *Star Trek*." I watched the *X-Men* cartoon for a while, and I think they're cool. If they make a movie about them, I want to play Rogue, the character with the southern accent and the red hair. She's "raal nahce." I think she is so awesome. If they did it with *Batman*'s quality, I think it would be so awesome.

What's it like to see yourself on mugs, t-shirts—you even have your own action figure!

Three! (Laughter.) I think what will help digest it is to be separated from it for years. I think that will make it easier, for all of us to look back and go, "Oh, wasn't that wild?"

Can there be a separation? When you're 90, people will still be inviting you to *Star Trek* conventions. Look at the original cast.

They've all had other careers since then, though. Keep in mind, they did that show for two years, but it became a phenomenon after the first movie. We're the third *Star Trek* series, so I don't know. I don't think we can anticipate having the same thing happen to us that happened to them. We've been on the air a lot longer than they ever were, and we've gotten recognition while it's happening. They didn't really get that while it was happening, they got it years later when it was in syndication. So I think our experience will probably be a different one. It's a very different situation than what they experienced. I think that our success has a lot to do with the original series being such a hit in syndication. It opened up venues for other space shows from the past to come and do conventions. But back to the original question, I think it's easier to separate myself from the items with my picture on them because I don't look like Terry in the show; I look like Dax. So it's not like I look at it and say "Oh, my God, it's a Terry Farrell doll!" It's a Jadzia Dax doll. So it's easier for me to separate. I don't put a lot of thought into that because I have to concentrate so much on my job and on my career that I don't have time. I mean, it's nice, and I definitely get excited when I get a box from merchandising, but I'd get more excited if I got a check. I get excited when I see things and say, "Oh, that was a good idea," or "The plate looks really cool!" So you get happy when things look right. Besides, it's not me; it's the character. And the show isn't about my character, it has to do with a group of actors, and it has to do with a series of shows. There are also writers, producers, and special effects people that work together as a team. That's why the show has been successful and why we're coming back for our fifth season. I am hesitant to take too much credit for anything because I really feel like it's such a team effort that I certainly couldn't do it all by myself.

You started out as a model. What was that environment like, compared to acting?

Different. I was 17 years-old when I moved to New York and things first started happening for me. I was very fortunate that I had a lot of people, as crazy as that business gets, trying to be protective of me. When I was a cover girl, there were people who were really sweet and just as excited for me as I was.

Did you do runway modeling?

I did a couple of times, but I was not a runway diva. I have to admit that was something I was not massively talented at. It made me nervous, and the paparazzi scared me. It wasn't something that I enjoyed and the girls were, well, not fun to work with. There was also some resentment because I was coming from cover modeling. This was in the early '80s, though. It must be a lot different now because there are so many print models that do runway shows.

Where are you from originally?

I'm from Cedar Rapids, Iowa.

So moving to New York was a real change?

A huge change, it freaked me out. Thank God I started working right away and started taking acting classes because I don't know how people who struggle there are able to handle it. That would have been hard. I didn't struggle long enough for it to be a real struggle.

So why the transition from modeling to acting?

It had to do with losing money, pursuing this career. (Laughter.) No. Why the switch to acting? Well, the first summer I was in New York, I was fortunate to have had an agent named Davian Littlefield who made a huge impact on my life. She got me involved in acting classes and made sure that I knew there were a number of avenues open to me. She gave me the confidence and courage to take acting classes. My first audition was for *Ryan's Hope*. Eventually I got the *Paper Dolls* TV series, and I came out to California in January 1984. Everything happened very quickly for me and I worked a lot. Then there was a period where I stopped for a while. I think leaving home early had a lot to do with it. I needed to take a break and figure out who I was. Then I came back and I did a pilot called *Mimi and Me*, then *Hellraiser 3*, and guest starred on some shows, then *Red Dwarf*, *Quantum Leap*…and then *Deep Space Nine*.

***Hellraiser 3*? What was it like to work with Clive Barker?**

I think he is the most lovely man. He is just so amazing.

Do you like any other horror writers?

I think Stephen King is also amazing. I want to be the woman in *Gerald's Game*. It is so scary. It's a "real" scaredness, not where a monster comes out of nowhere.

What else scares you?

Lack of manners. It's scary when people come up to you and don't get that they should introduce themselves because they know you but you don't know them. I'm lucky with Star Trek fans; many of them are polite and very respectful. Sometimes they come whizzing at you because they're so excited, and you're like, "Who are you?" They just all of a sudden intrude on your life. At least come up and say, "Hi, my name is Bob Jones." You know, let me know your name. Otherwise it feels like, "Oh, oh, are you that psycho fan that wrote me that weird letter?" It ruins the whole moment.

Did you know you were going to be catapulted into super stardom when you landed *DS9*?

Rick Berman thoroughly freaked me out in our first meeting, totally and utterly freaked me out about it. It made me a nervous wreck. I was the last person hired, and everybody else had worked together for a month. You know how those 16-hour days are; after a month of it, you've already made all your relationships. So for the new person coming on, it's kind of like, "Who's that?" I was the "Who's that?"

How has working with the cast and crew been for you?

Very cool. Avery Brooks is incredible. He's been a support system for me, especially the first season. I was the last one there and I was really lost. Not only was he the "Commander" and got put in the position where he had to be the leader, I think he naturally just takes that on. I was the misfit and he took me under his wing. He helped me find self confidence

The biggest surprise was that all the regulars besides myself hav theatre experience. That was also intimidating the first season because they'd all talk about theatre, and I'd just go back to my trailer because I had nothing to say. I was treated like a model th first season. It was like, "Oh, so you were a model, and now you'r becoming an actress?" Well, it happened ten years ago. I'm kind over it now. Thank you so much for treating me like I just stoppe modeling yesterday. I felt so lost and I felt like everyone didn't take me seriously because I used to be a model. It was disconce ing in the beginning, yet at the same time, if it hadn't happened that way, I wouldn't feel like the respect I've earned with Rene [Auberjonois] and Avery and Armin [Shimmerman] and Colm [Meaney] would mean as much. It helped give me my self-estee and self-confidence. I've earned them. I studied hard with an act ing coach and I worked hard on the shows. I've grown a lot as a person working on this show and as an actress, too. I think what helped me the most was being a regular on a TV series, having some consistent things happen; having the same people and th same writers helped me enormously.

Did you do a Pizza Hut commercial just before *DS9* premiered?

No. I did a Pacific Bell, then a Clairol, and an Oil of Olay. I used to be a Virginia Slims girl too. Isn't that terrible? I promoted smok- ing! On my first hiatus from *DS9*, I did two projects: *Star* and *Red Sun Rising*, and I just got a USA Cable movie, which is cool. It's th most exhilarating feeling.

And the *Treasure Quest* game—how did that come about?

My manager called me. Sirius Publishing offered it to me. I asked to see the script, so they faxed it to me, and I thought it was a good idea. It's not a shoot-'em-up game. The other thing which caught my attention in **Treasure Quest** was the opportunity to play ten different characters. What actor wouldn't be excited by playing ten different characters? I'm the guide in **Treasure Que** She's the same person playing ten different characters so it was nice twist. I guess for somebody who played Dax, who's lived seven different lifetimes and been a man and a woman, it wasn' a big stretch to think they would have thought of me for the pa I mean, ten characters, ten lifetimes. It might have been a sublin nal connection anyway, what with the same background as Dax

So you don't have problems jumping from TV to films to games?

The medium isn't important; it's the quality of what you're doing I've had to do things to pay the rent just like everyone else. But would be nice to have the reputation someday of having peopl saying, "Oh, well, if she's in it, it must be a good project!" It would be nice to get to that point in my career. But there are so many elements; some things look good on paper, but when you start to do it, it doesn't quite work out. But, sure, I would do another game if it came up and I like the project. I like the Treasure Quest pro ject and what they want to do with it. I've seen it and it's great quality, both visuall and aurally. If I like the story and it's a character I like, then that's the most important thing to me.

Any thoughts on doing your own writing?

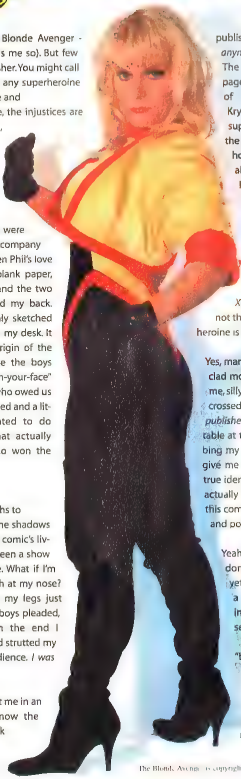
Yes, but they're going to stay in my head It's hard to read so many scripts and not have your own ideas. But actually puttin the pen to paper, that's a whole differen step. ■

MY LIFE AS A SUPERHEROINE

the girl behind the costume

by Cynthia "BA" Johns

Everyone knows me as the Blonde Avenger - *model* (at least my vanity tells me so). But few know that I am also the publisher. You might call this my "secret identity." Like any superheroine worth her salt, I fight injustice and protect the weak. In my case, the injustices are often poorly printed covers, lopsided contracts, overbilling and underpaying; the weak... my original slave boys: Dave R., writer and P.M. (Phil) Butler, artist.



In the beginning, these guys were contract graphic artists for a company I own called I.C.Graphics. When Phil's love for me spilled onto some blank paper, Dave recognized his talent and the two began to collaborate behind my back. One day at lunch, a feverishly sketched comic was slapped down on my desk. It was twelve pages on the origin of the Blonde Avenger, a nickname the boys had given me for my... uh..."in-your-face" way of dealing with people who owed us money. I was surprised, flattered and a little worried. My boys wanted to do comics instead of work that actually pays. Well, you can see who won the series of arguments that followed.

Still, it took a few more months to convince me to step out of the shadows and into the spotlight as the comic's living mascot. But I've always been a show off, just a self-conscious one. What if I'm too fat? What if people laugh at my nose? I'm certainly too short and my legs just aren't long enough to... The boys pleaded, cajoled, demanded and in the end I donned my first costume and strutted my stuff to an appreciative audience. *I was hooked.*

But my hesitant start had put me in an awkward situation. I was now the model of a... uh..."nudie" book published by *It doesn't-really-matter-anymore.*

The boys had put sexually explosive pages into an otherwise hilarious parody of Superman (i.e. Cramptonite for Kryptonite kinda thing). My first superheroic task was to wrest control of the book from the adolescent male hormones that dominated its pages. Of all the evil-doers I have faced as the Blonde Avenger: lazy printers, snotty reporters, lousy promoters, crooked publishers -- *the undersexed-over-imaginative-adolescent-male-hormone* has been my toughest and most constant foe. Sure, I've compromised a few times in the face of its mighty onslaught (*Blonde X-posure* for example), but the struggle not the victory is really what being a superheroine is all about. Uh... *right?*

Yes, many of you know the buxom, spandex-clad model with the golden tresses (no, no... me, silly -- not Susie) but a very few have also crossed wills with my avenging alter ego, *publisher-grrl.* So if you happen upon my little table at the next convention and see me rubbing my blistered and swollen toes, stop and give me a wink that'll tell me you know my true identity. It's so rewarding when someone actually believes that I have more to do with this comic besides smiling and posing.

Yeah, I know intelligence and modeling don't mix and that pulling off that "smart-yet-pretty" image without being labeled a *feminist* or better yet a *b*tch* is next to impossible... But it can be our little secret. And, the rest of the industry can go on calling me a "booth-bimbo" for easy reference. Life is less complicated with labels, you know.

Never give up.
I know I won't.

The Blonde Avenger is copyright © 1996 of I.C.Graphics

Have you read a Marvel comic recently? There was a little get together going on that everyone called Onslaught. It's everybody vs. Prof. X's evil, dark side. All the non-mutant heroes paid THE ULTIMATE SACRIFICE and went into the commercially viable Heroes Reborn Universe. In the burning remains of Central Park (isn't it always like that?), after everyone had gone home, there remained one figure, passed out on the ground, yet still impressive.

He's big. He's green. And most of the time he's pissed-off. He's the Green Goliath, the Emerald Giant, the one and only...INCREDIBLE HULK.

But wait! Somebody said they saw Bruce Banner step into the twilight zone, or the Heroes Reborn Universe! What can this mean? Big, green guy here!? Puny Banner there!? Could it happen? Two, count 'em, two Hulks!!

Yeah kids, it happened.

Peter David still writes ol' Green Genes in the Marvel Universe proper with brand new artist Mike Deodato while Wildstorm guru Jim Lee will try to get a grip...we mean grasp on the Hulk in the Heroes Reborn Universe. So, hop on, it's a bumpy green ride.

FAN: What's going on with The Hulk?
Peter David: We're very excited, we're going to cut off his head and replace it with a harpoon.

Ouch.
PD: We've heard it grows back. No, obviously, we've had a plan for the Hulk from day one, but because of Onslaught, it's going to take us a few more issues to get there than we originally anticipated. It's comparable to being on a fishing boat and trying to reel in a large fish...

A big, green fish.
[No pause for laughter.]
PD: ...in that just when you think you've got it reeled in, it goes lurching off in this direction and eventually you have to try and land the sucker. The Hulk is the fish, and Onslaught is pulling the fish away. We're going to land him, it's just going to take a few issues, and hopefully the fans will bear with me until that time.

At this point spread your arms apart as far as they will go and say "It was this big...."
As we've seen in *Marvel Universe: Onslaught*, the Hulk, to put it simply, kicks Onslaught's ass. The good guys know what he just did, the readers know, but what about the public? How does this effect the big guy?
PD: The Hulk doesn't have the world's greatest track record when it comes to public perception. And all of the heroes known to have battled the Hulk in the past, the Fantastic Four, the Avengers, they're all gone. And suddenly the Hulk is the only one there. So the public attitude is sort of going to be like the Church Lady, you know? "Oh, isn't that con-veeeenient."

So we can expect to Hulk show up in a red suit with tails and horns?
[Still no laughter.]
PD: The public becomes suspicious that the Hulk was actually working in conspiracy with whoever the mysterious forces were that punted...

And Bruce has it on the twenty, the thirty, odd. He's down.
PD: ...the Avengers and the Fantastic Four and the others out of the scene. So there's a great deal of suspicion, there's a great deal of fear, and a great deal of questions being asked, and the Hulk is not of a mood or mind to answer any of them.

Probably the world's most famous green, multiple personality, the Hulk is known to, shall we say drift, from one personality to another. Where does the wheel stop this time,

Hmm, or...Peter?

PD: I'm going into a direction more evocative of the gray Hulk, which is a personality I was always fond of and wanted to do a bit more in terms of exploration. I feel like in the last couple of years, we made the Hulk a bit too chatty, a bit too self-aware, and a bit too quick to communicate whatever is on his mind. I want to make him darker, a bit more foreboding, someone who is inwardly directed. For the past couple of years, the Hulk has been very outwardly directed, almost to the point of being outgoing. Now he's very inwardly directed. There are never going to be any thought balloons coming out of the Hulk's head. There's never going to be any first person narration that tells you exactly what the Hulk's thinking.

Are we talking about a return to "Hulk smash?"

PD: Absolutely not. The Hulk will still be perfectly capable of speaking in good English...

¿No habla espanol?

PD: ...and when he does speak, what he says will be perfectly measured and perfectly thought-out. But when he speaks, you'd better listen to what he's saying, because he's not going to repeat himself.

At this point in the broadcast we'd like to interrupt with a few words from Jim Lee. Yes, that Jim Lee.

Welcome to the Heroes Reborn Universe and Hey! There's a Hulk here and Hey! A Bruce Banner cool? Hey, what's going on?

Jim Lee: There are two Hulks, one in the regular Marvel Universe, one in the Heroes Reborn Universe; ours is The Savage Hulk, theirs is The Incredible Hulk. And they have two different personalities, ours is created from Bruce Banner, and in the context of the regular Hulk that Peter David is writing, the Bruce Banner personality or entity is purged from the Hulk. Our Hulk is more like the classic Hulk, with his limited vocabulary and his temperament. And what you find out, though, is the character's separation is a driving force for the reemergence of the proper Marvel Universe and the Heroes Reborn Universe. That's the not the only reason, but that is one of the key elements. There is a reason for the split, it's sort of this ticking bomb or ticking clock for the whole event.

tick, tick, tick, tick, tick, tick, tick, tick, tick, tick, tick, tick...
And now back to Peter.

What's he mean Bruce Banner's been purged from the "regular" Hulk? Where's Bruce Banner?

PD: Bruce Banner the scientist, the scrawny physicist, is going to be off over in the Lee-feld-verse.

That's what Jim said, thanks.
Can you explain some of the split now? Do you have any input on the other Hulk?

No.

[Uncomfortable silence.]

Soooo, eh-hem...how does it feel to be working with Mike Deodato Jr.?

PD: I'm quite pleased with what I've seen of his work thus far. I have to be fairly detailed in terms of my plot. I'm doing a page by page breakdown, which I don't normally do. Usually I do it by groups of pages.

I've heard that criticism before.

PD: It's not a matter of criticism, it's just a statement of fact. Mike prefers to do that page by page thing. Which is probably smart, since Mike doesn't speak English, this seems to be the way to go. It helps the writer keep better control of the story, it helps Mike in terms of being able to do the storytelling. I don't see it as a criticism. When I did the Star Trek Annuals with Curt Swan, I did the full script, and the same thing with The Atlantis Chronicles. And I would hardly say that those gentlemen would are people I would be criticizing.

Well, that's swell, but let's hear from Mike Deodato Jr. himself. What do you think of the character?

Mike Deodato, Jr.: I love the Hulk! He's my favorite character after Captain America.

Actually, I was referring to Peter David.

MD: Growing up, I read every issue of the comic—I especially loved the stories drawn by Herb Trimpe. They had a special impact on me. Getting a chance to draw the Hulk's adventures is just amazing for me.

Okay Mike, we know what the Hulk could do to you, "Hulk SMASH!" What can you do for the Hulk?

MD: I hope to bring more energy to the character and the title. If I had my way, I'd do all these double page spreads of the Hulk smashing and bashing anything that got in his way!

Yee-hah!

MD: That is, if the plot allowed me. Peter David is such a great writer, but he's a panel maniac! The first plot I worked on demanded so many panels per page! Sorry about that maniac comment, Peter---
you know I love ya!

And we do too.!

by Jeff Dillon

[The editors of FAN want it to be known that Mr. Dillon is insane, and we suspect he had downed a few too many Cokes while compiling this article.]

CURTAIN RISING: SETTING THE STAGE FOR BARRY WINDSOR-SMITH STORYTELLER™

*The clock is ticking. As the '90s draw to a close and humanity looks to the dawning of a new era, there are many questions to be answered. What will the world be like in the 21st century? Who will be our leaders, our entertainers? What foods will we eat, what modes of transportation will we use? How will we live? Most importantly, what comic books will we read? Well, thanks to famed comic creator Barry Windsor-Smith, whose groundbreaking work on **Conan the Barbarian**, **Weapon X**, and **Archer & Armstrong** redefined comics in the '70s, '80s and '90s, and the good folks at Dark Horse, we now know what awaits us in the next millennium... and its name is **STORYTELLER**.*

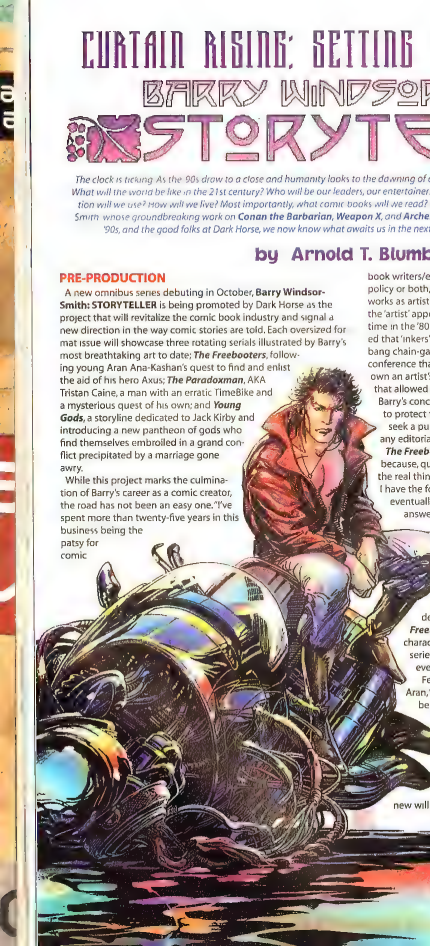
by Arnold T. Blumberg

PRE-PRODUCTION

A new omnibus series debuting in October, **Barry Windsor-Smith: STORYTELLER** is being promoted by Dark Horse as the project that will revitalize the comic book industry and signal a new direction in the way comic stories are told. Each oversized for mat issue will showcase three rotating serials illustrated by Barry's most breathtaking art to date; ***The Freebooters***, following young Aran Ana-Kashan's quest to find and enlist the aid of his hero Axus; ***The Paradoxman***, AKA Tristan Caine, a man with an erratic TimeBike and a mysterious quest of his own; and ***Young Gods***, a storyline dedicated to Jack Kirby and introducing a new pantheon of gods who find themselves embroiled in a grand conflict precipitated by a marriage gone awry.

While this project marks the culmination of Barry's career as a comic creator, the road has not been an easy one. "I've spent more than twenty-five years in this business being the patsy for comic book writers/editors/scripters who, for reasons of ego or company policy or both, have designated my contributions to the various works as artist or, in latter days, penciller," Barry says. "I lived with the 'artist' appellation from the '60s through to the period, sometime in the '80s, where editors and writers conferenced and decided that 'inkers' were almost as important as 'artists' in the gang-bang chain-gang called production. This was the same editorial conference that produced the theory that writers are entitled to own an artist's original works because they created the 'vision' that allowed the 'artist' to be creative."

Barry's concerns about the politics of the industry, and his desire to protect the artistic integrity of **STORYTELLER**, led him to seek a publisher that would allow him to tell his tales without any editorial interference. "I adapted some of my concepts [for ***The Freebooters***] into **Archer & Armstrong** in the early '90s because, quite frankly, I feared I would never find a venue for the real thing I had been planning for more than a decade. Now I have the format, BIG, and the publisher," When asked why he eventually chose Dark Horse to publish this ongoing epic, his answer is short and to the point. "You know that ubiquitous slogan on all standardized pizza boxes from coast to coast that reads: 'You've Tried the Rest, Now Try the Best?'"



THE ACTORS

Now that **STORYTELLER** has a home and a release date, Barry turns his attention to some details about the characters themselves. First up: ***The Freebooters***. "I started fumbling with the storyline and characters for ***The Freebooters*** in 1980; I intended the series to be called **The Journals of Aran Ana-Kashan** even though I knew the title was non-commercial."

Featuring Axus, "an old, kinda washed-up Conan," and Aran, "the new light, the young voice counterpoising Axus' been-there-done-that attitude," ***The Freebooters*** promises to deliver some of Barry's trademark sword-and-sorcery excitement with some new twists and not a little humor.

As mentioned earlier, ***Young Gods*** is a serial that clearly owes some inspiration to the grand, glorious tales of Jack Kirby's **Thor** and **New Gods**. In this story, the clash between old gods and new will be the catalyst for an epic of mythic proportions. "The characters known as Heros and Strangehands are old-world Gods; the fly-in-the-ointment character, Princess Adastra, is obviously not of that order, as her modern-day, urban New York patois suggests. Surely her every word or attitude marks her as an outsider in the pantheon she finds herself involved with due to the wedding of her sister, Celestra."

...e that wedding fails to take place as expected, the result is a conflict that will not only shake the Young Gods' world but reveal some secrets as well. "The whys and wherefores of Adastra's history will come out during the stories ahead. I'll offer you a small clue about all this: the attitudinal sorcerer Organa has no idea that her elder daughter, Adastra, is the 'half-naked slattern' she refers to in issue #2 of **STORYTELLER**."

As for the third ongoing story, ***The Paradoxman***, Barry only reveals that this time-traveling adventurer might just be the one that establishes the **STORYTELLER** segments as part of one larger universe. "Tristan Caine, ***The Paradoxman***, has little choice but to interact with the characters from ***The Freebooters*** and ***Young Gods*** as he is everywhere at once and most of the time."

THE DIRECTOR

With a whole new cast of characters ready to explore the **STORYTELLER** universe, Windsor-Smith has his hands full, but as the director of this monumental production, he makes it ends that the actors themselves have their own contributions to make. "I've always tried to allow the characters I create or deal with to have their own say, their own individual action, as it were," Barry says. "In times past if, for instance, I was dealing with Iron Man for Marvel, I would try to examine my knowledge of the history of Tony Stark/Iron Man since day one of the Lee/Kirby/Heck work to influence how I allowed Stark to act and react. I've always tried to apply that sensibility to my works with extant characters." Barry's philosophy that led to some creative difficulties for Barry not too long ago. "I was confounded when I became involved with Image/WildStorm's **WildStorm Rising** issue #1 when looking for character background, I found nothing at all...unless one has a knowledge of the Lee/Kirby Marvel characters upon which they were based. After many failed starts on that book, where I was hoping the characters would give me some options as to how to direct them, I realized I was talking to a vacuum dressed up in Kirby colors." Barry sums up the experience with characteristic directness. "You can't talk to characters that don't exist."

With Barry **Windsor-Smith: STORYTELLER** as a stage, however, Barry will have no trouble putting his actors through their paces, and the results should be quite impressive. There are no plans for Barry to work on any other titles or characters apart from **STORYTELLER**, which means that he will be focusing all his creative energies on one goal, the same one that has guided his career since the very beginning—and I will carry him well into the next millennium.

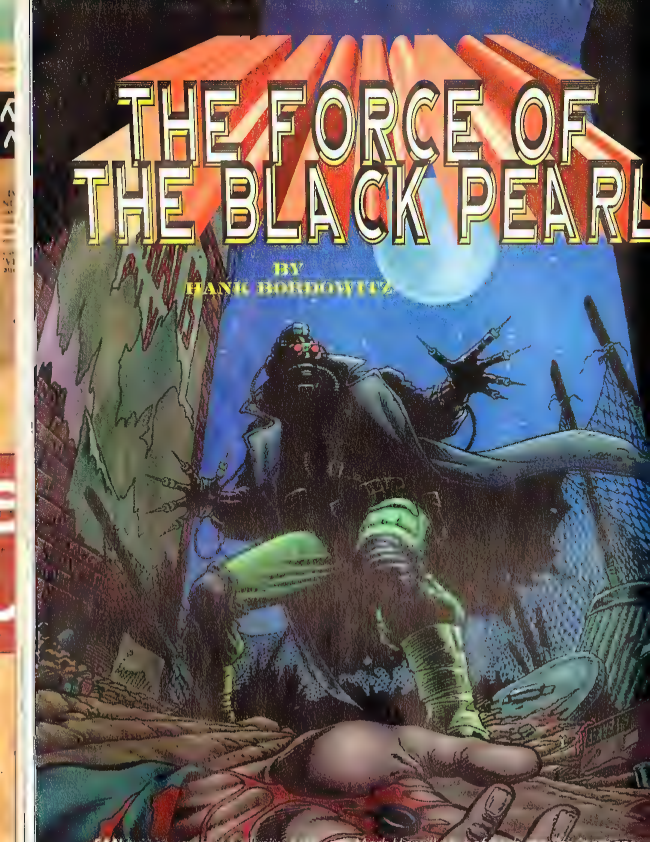
"My entire career has been spent creating stories for the entertainment of those who like my characters and my way of telling a story. I am not an illustrator, I am not a penciler, I am a storyteller." ■

SPECIAL BARRY WINDSOR-SMITH GIVEAWAY!

As a special bonus for **FAN** readers, Barry Windsor-Smith has agreed to give 20 lucky winners a signed copy of the **Storyteller** ashcan given away at the San Diego ComiCon in '95 as well as a signed, brand new, giant 3-sheet Storyteller poster! Twenty entries will be randomly drawn from those received by December 1st!

To enter, send your name, address, age, and phone number on a 3" x 5" card to BWS Contest, Overstreet's FAN, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093

No purchase necessary. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. Estimated total value of prizes is $$$. All local, state, and Federal taxes will be the responsibility of the winners. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Gemstone Publishing, Inc. is not responsible for lost, late, incomplete, illegible, void where prohibited, regulated, or restricted by law, entries. "Storyteller" and © 1996 Barry Windsor-Smith. Overstreet's FAN is a registered trademark Gemstone Publishing, Inc.



FAN brings you this exclusive look at Mark Hamill [illegible] of comic movie [illegible] you've heard of Star Wars?), television voice-over [illegible] and now of comic books. These days, when he's not voicing The Joker or one of a number of other characters, he's been hard at work on Dark Horse's new comic book, ***The Black Pearl.***

MANAGING A DUAL IDENTITY

"It's ironic that a project like **The Black Pearl** is coming out first as a comic book," Mark Hamill admits from his Malibu home, discussing his first venture into comic book creation, this five-issue Dark Horse mini series. "So much of the premise is predicated on comic book mentality. The conceit of a costumed crime fighter in real life is ludicrous and inherently funny to me. I have a hard enough time maintaining *one* identity. I don't know how I'd ever manage a dual identity. We wanted to have a real cinema verite, news documentary, hand-held camera kind of a feel, so you got the idea that this could really happen."

Hamill co-scripted the series with Eric Johnson. They actually started the project as a film treatment about a costumed vigilante, and the transition from something conceived for film to a comic book has gone fairly smoothly.

"There's a great synergy between these two mediums which seems like a natural," he notes. "Comic books have always been cinematic in their story board-like telling of stories. I mean it's the same visual medium as movies, except comics are more static."

Hamill knows a lot about both media. In film, he will remain forever young and heroic as Luke Skywalker in the original *Star Wars* trilogy. That image also lives on in the Dark Horse comics based on the characters from those films.

REACTING AS A COMIC FAN

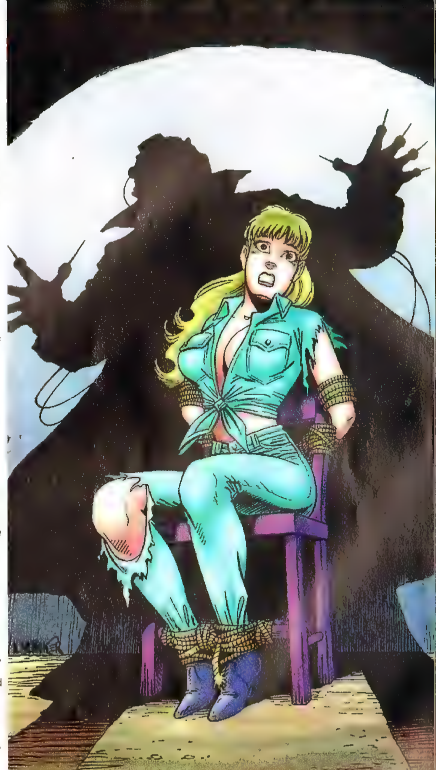
"When the comic books came out for the first movie, they were well in advance of the movie," he recalls. "It was a real point of excitement. I think the trailer had appeared in theaters and then the comic books came out and all of these popular things that remind you of your childhood. Becoming a bubble gum card or an action figure or whatever was a lot of fun at the time."

Unconsciously, Hamill's involvement with comic books as a fan has affected his career. In addition to Luke, he stars in the Origin computer game **Wing Commander I**. **Eye of the Tiger**. He played roles in *The Flash*, *The Guyver* (based on a manga book), *Slipstream*, *Sleepwalkers*, and *Wizards* to name but a few projects that were received well by fans.

"Now that I'm assembling my bio," he muses, "I'm shocked by the amount of stuff I've done in my career that is comic book or genre-related. People always remind me, I saw your Amazing Stories on the Sci-Fi channel." That was about someone who collected nearly everything. I do love genre related material."

His appearance in Ralph Bakshi's seminal dark fantasy *Wizards*, though one of his earliest roles, proved prescient over the last couple of years. Hamill didn't physically appear in the underrated animated film, but his voice had a prominent role. And of late, you've been able to hear more of Hamill than see him, with the voices Hamill does having a distinct fan orientation. One of his most notable, a cable, portrayals is that of The Joker in the *Batman* animated series.

"As the Joker, I've done at least 150 of these animated cartoons," he marvels. "The great percentage of them are villains, though Dr. Jackal, *The Phantom* wasn't a traditional antagonist. He was just a big-mouthed jerk. He was great fun to play. He was somebody who commented on the action without really being involved in the action. There's a character like him in **The Black Pearl**, a media provocateur. That was great fun to play. Right now, I'm Maximus on the *Fantastic Four* and I'm Gargoyle on the new *Hulk*. We're also doing a cartoon adaptation of **Wing Commander** called **Wing Commander Academy**. I thought it would be fun to work again with Malcolm and



Tom Wilson, but they threw me kind of a curve. The series takes place twenty years earlier when the characters we play were young, idealistic cadets at the academy."

As for Hamill's reaction to all of this success? He sighs and says, "Be careful what you wish for," and wonders at the sheer volume of characters to whom he loans his voice. "I like doing voices, but four days a week is a bit much. Especially since my goal is to see **Black Pearl** through as a film."

FROM FILM TO COMIC TO FILM AGAIN

The film treatment, and now the graphic mini series, deals with how the press helps turn an average guy into a costumed superhero. It covers aspects of tabloid TV, the price of fame, and media exposure. Hamill and Johnson have imbued the project with extremely dark humor and have risen well to the challenge of capturing this gestalt in comic book.

"I didn't have any experience writing comic books," Hamill admits, "and my partner doesn't have any experience reading comics, which I thought was a nice balance. I wanted so see how much of a comic book sensibility we could bring to a story that was meant to take place in the real world. I think having someone who doesn't have that background in comics was the perfect person."

A project as cinematic as **The Black Pearl** is a perfect vehicle for Dark Horse. They have a remarkable track record of bringing their projects to soaring cinematic success, from *The Mask* to *Barb Wire*. It's ironic that they had to first translate **The Black Pearl** from the language of movies into a script for comics and then revise the project once more for films.

Beginning from a film idea, though, which Hamill did have obvious experience with, was the perfect way to start. "To translate a film treatment into comic book form has been a really rewarding experience," Hamill admits. "We've been able to see what works and what doesn't work. I guess we'll probably have to start over on the treatment. There are certain things that work in a film scene that don't translate that well to the printed page. Characters having an intimate discussion back and forth is just talking heads on a page. So, we've streamlined the story and eliminated one of the major characters. Now that we're putting the finishing touches on issue five, we want to rewrite the screenplay one more time. I know one of the major changes we discovered when we did the comic book will be incorporated into the screen play. Compared to the comic book, we felt that the screenplay got a little muddled toward the end. By streamlining it and condensing elements in it, we have a leaner, meaner machine, which I like. I have feeling that we learned a lot more than we ever imagined we would. Mind you, Mike Richardson and the people up at Dark Horse responded to the material. It was important to us that they really got it. They totally understood what we were going for."

THE PERILS OF WRITING COMICS

Once the comic was underway, Hamill found that getting used to writing a continuing comic book series was something that took real learning. "Writing for comic books is a different animal than writing for movies or television," Hamill explains. "I had never seen a script fo a comic book before. Based on what they sent us, we endeavored to break it down into chapter stops so that we knew how many issues we wanted. We initially broke it down to six stops, then we learned that they would be more comfortable with four chapters. We narrow it down and got it to five. David Scroggy, who's been a great help to us, preferred that five issues comes to 110 pages, which is the perfe amount for a graphic novel. The compromise was we got it down to five. So we wrote the first script ourselves, turned it in and they love it. It's been a great experience for both Eric and I."

Once they had working scripts, they needed to find an artist. Again, the irony factor runs high. In a quintessential story about Western media running amok, they brought in one of Dark Horse's favorite Eastern Bloc artists.

"The art's by H.M. Baker," Hamill relates. "I love his art. He did **Ghost**. We're very pleased with his work. It's been difficult though. There's a language barrier. He lives in Bosnia Herzegovina, and it's a very American project."

KEEPING UP WITH REALITY

Of course, trying to write fiction about tabloid journalism is fraught with danger. In the world of tabloid journalism, the truth as they cover it is often far more bizarre than anything a fiction writer could dream up. In writing their story, Johnson and Hamill found their biggest problem was trying to stay more extreme than the headlines.

"Every time you think you've seen a story, it's just one thing after another," Hamill says, shaking his head. "If it's not Tanya bashing Nancy's knees, it's Michael Jackson and the children or O.J. Simpson. What's going on in this country? As we were writing this thing, we're trying to stay ahead and slightly more outrageous than what's going on in real life, and it's pretty difficult. It's hard keeping up with reality. I don't remember this kind of insatiable appetite for sensationalism. Mind you, the bottom line is we just want to tell an entertaining story. We're not preaching. We're not trying to use the comic book as a pulpit.

"Hopefully," he concludes "it's a page turner and you want to see what happens." ■

Busted Britches

by Beau Smith

A Random Smell From Around The Campfire

Me: Me, and More Me:
Since I started doin' this column I've been hit with a bunch of letters and Con questions about my lurid comic book past. Folks wantin' to know just what it is that I do in this business (and why somebody hasn't thrown me out yet.) So I'll give ya a little capsule on the things I do. Besides, ain't nothin' better than writin' and talkin' about myself and havin' somebody pay me to do it. What a scam!

Business:
Former Vice President of Sales and Marketing for Eclipse Comics
Former Director of Sales and Marketing for Image Comics
Current Director of Marketing and Promotions for Todd McFarlane Productions.
Creative: Writer

Credits:
Past: **Angela Special**-Image. **The Berzerkers**-Image. **The Black Terror**-Image. **Boof**-Image. **Boof And The Bruise Crew** Image. **Guy Gardner: Warrior**-DC Comics. **Parts Unknown**-Eclipse. **Beau LaDuke-Real Man** (Scout) -Eclipse. **Shadowhawks of Legend**-Image. **Showcase** DC Comics. **The Dogs of Danger** (Swords of Texas)-Eclipse Comics. **Good Girl Art Quarterly**-AmeriComics.

Present. **Batman/Wildcat** Mini-Series-DC Comics. **Spawn Bible**-Image Comics. **Spawn FAN Edition Comics**-Image Comics and Gemstone Publishing, Inc. **Aliens**-Dark Horse. **Parts Unknown**-Knight Press. **RONNA**-Knight Press. **Wynonna Earp**-Image. Busted Knuckles-**Overstreet's FAN**.

It's easy to find some of my past work. Just look in the four-for-a-dollar box of your local comic shop.

As you can see I'm gettin' my cake and eatin' it too. I've got this industry surrounded. Business, creative, and opinion column. P.T. Barnum and Ned Buntline got nothin' on me. I am the king of shameless self-promotion and I wear my crown proudly. I not only get to write my stories, I get to push them to the retailers and then promote em' in my own column. Conflict of interest? Maybe, but who cares when the interest is me! Life shouldn't be this good! But it is and I'll take it.

Now I'm not sayin' that I don't deserve it. No sir! I've had more than my share of **crummy** jobs with bosses that didn't appreciate my "special" brand of work ethic. Their loss was my gain. They just didn't understand the true genius behind my three hour lunches and my endless talks about my favorite subject...me! (notice how much I use "I" and "me". True secrets to success, amigos.)

I know what you're thinkin'. Big ego. Conceit. Self importance. Narcissistic.

Nope. I just say out loud what everybody else is really thinkin' but ain't got the intestinal fortitude to admit. Come on, you know you like yourself better than **anyone else**, admit it and step up to the plate. I've always found that if you're secure with likin' yourself, it'll make ya treat other folks that aren't you a whole lot better. Ya see, everybody wins.

People are all the time tellin' me, "Beau, you're so full of yourself!" I smile and thank 'em Bein' full of me is the best health food in the world—in my not-so-humble opinion.

All I'm askin' ya to do is to be more like me and like yourself. That's not askin' much.

For eight long years, I toiled tryin' to get into this business. It finally paid off. This is my 11th year in comics. You'd **think** that someone would've caught on to me by now. It'll be hard to get rid of my big corn-fed butt now. I'm like a big ol' tick that has dug in good and tight. I've got enough nasty behind-the-scenes tales of sleaze and sorry stories to blackmail the whole industry, and that's not even countin' the revealin' photos!

That's just the tip of the Beauburg. Trust me, you don't wanna go any deeper. So as you finish up this tale of self-importance and feel the urge to wretch, just remember—if ya can't bring yourself as a date, then the party ain't worth goin' to. Keep America BEAUtiful! ■

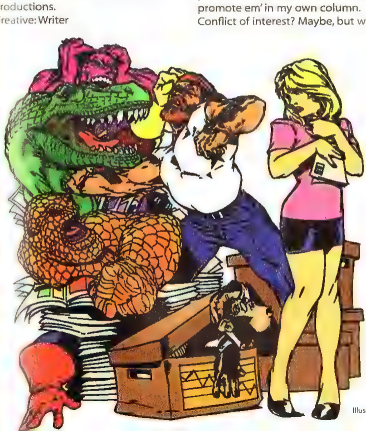


Illustration by Mitch Byrd

HOLIDAY MOVIE PREVIEW

by Benn Ray

As you prepare [illegible] studios are planning to fight it out for your hard earn of dollar. Here are some of the films cur[illegible] round the same time as you're getting ready for those uncomfortable family holiday dinners

BAD MOON

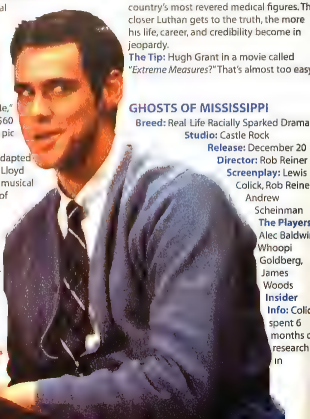
Breed: Intimate Horror Thriller
Studio: Warner Bros.
Release: October 25
Director: Eric Red
Screenplay: Eric Red
The Players: Mariel Hemingway, Mason Gambel, Michael Pare
Insider Info: Pare, schooled at the Culinary Institute of America, worked as a chef and a model before being "discovered" by an ABC talent agent.
The Lowdown: While out on a photography expedition in the jungles of Nepal, Ted (Pare) gets bitten and his girlfriend gets mauled to death by a strange, horrific beast. When he returns home, both his sister and his nephew notice a change in him. However, it's the family dog who recognizes the danger in Ted. Now the dog must protect the family from the werewolf-like creature Ted has become and who might be responsible for a string of murders
The Tip: "Lassie, attack the werewolf!"

DONNIE BRASCO

Breed: Based-On-A-Book-Based On-Real-Life Mob Drama
Studio: Sony/TriStar
Release: Christmas
Director: Mike Newell
Screenplay: Paul Attanasio
The Players: Al Pacino, Johnny Depp, Anne Heche
Insider Info: The demands of the role sent Johnny Depp to the hospital for "exhaustion" during filming. Uh-huh.
The Lowdown: Based on the true story book by Joseph D. Pistone and Richard Woodley, this film is about FBI agent Joe Pistone's (Depp) infiltration of the mob. Pistone, aka Donnie Brasco, becomes torn between his duty and the seductions of organized crime. In the end, he comes to realize that moral duty sometimes involves human betrayal.
The Tip: Didn't there used to be a TV show called *Wiseguy*?

EVITA

Breed: Pop-Star Mega-Vehicle
Studio: Buena Vista
Release: December 25
Director: Alan Parker
Screenplay: Alan Parker
The Players: Madonna, Antonio Banderas, Jonathan Pryce, Jimmy Nail
Insider Info: Alan Parker, no stranger to musical films (*The Commitments*, *Fame*, *Pink Floyd: The Wall*) persuaded Lloyd Webber and Rice to compose a new song, "You Must Love Me," for this reported $60 million budgeted picture.
The Lowdown: Adapted from the Andrew Lloyd Webber/Tim Rice musical based on the life of Evita Peron, Madonna plays the title character, the First Lady of Argentina. From rags to riches, from a struggling actress to the most powerful woman in South America, the entire nation mourned her death at the age of 32.
The Tip: Think of it as *CATS* with a salsa flavor.



Jim Carrey can't keep his mouth shut in *Liar, Liar*

EXTREME MEASURES

Breed: *Quincy*-esque Thriller
Studio: Sony/Columbia
Release: September 27
Director: Michael Apted
Screenplay: Tony Gilroy
The Players: Hugh Grant, Sarah Jessica Parker, Gene Hackman, David Morse, Debra Monk, Bill Nunn
Insider Info: This film, based on the Michael Palmer novel, is being produced by Grant's long-time love interest and Estee Lauder model, Elizabeth Hurley.
The Lowdown: Dr. Guy Luthan (Grant) is the only person to notice the homeless man who died in one of New York's busiest trauma rooms wearing a mysterious hospital band and exhibiting bizarre symptoms. His investigation reveals a private medical research program centering around Dr. Lawrence Myrick (Hackman), one of the country's most revered medical figures. The closer Luthan gets to the truth, the more his life, career, and credibility become in jeopardy.
The Tip: Hugh Grant in a movie called "*Extreme Measures*?" That's almost too easy.

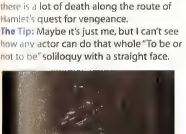
GHOSTS OF MISSISSIPPI

Breed: Real Life Racially Sparked Drama
Studio: Castle Rock
Release: December 20
Director: Rob Reiner
Screenplay: Lewis Colick, Rob Reiner
Andrew Scheinman
The Players: Alec Baldwin, Whoopi Goldberg, James Woods
Insider Info: Colick spent 6 months on research in

Mississippi and compiled over 350 pages of transcripts from interviews only to have his script re-written by Reiner and Scheinman.
The Lowdown: Young Mississippi D.A. DeLaughter (Baldwin) is out to make a name for himself. And he does this by finally managing to bring to justice Byron De la Beckwith (Woods), the racist who killed NAACP Field Secretary Medgar Evers in front of his home. Despite incriminating evidence, 2 white judges were unable to reach a verdict in the first 2 trials in the 60's. But in DeLaughter's 1994 trial, the outcome was quite a bit different.
The Tip: Attention would-be screenwriters: The current Hollywood trend is to have a young southern lawyer out to make a name for him/herself.

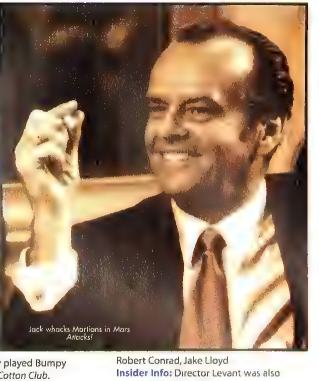
HAMLET

Breed: Shakespeare
Studio: Castle Rock
Release: December 13
Director: Kenneth Branagh
Screenplay: Kenneth Branagh
The Players: Kenneth Branagh, Derek Jacobi, Gerard Depardieu, Billy Crystal, Rob n Williams, Jack Lemmon, Richard Briers, Julie Christie, Kate Winslet, Brian Blessed, Charlton Heston, Michael Maloney
Insider Info: This film is being shot in epic 70 mm format.
The Lowdown: If you don't know the plot of this one, you really need to stop reading so many comic books and give literature a shot every once in a while. Claudius marries Hamlet's mother, Gertrude, and assumes the title of his brother whom he killed. The ghost of Hamlet's father calls upon the lad to avenge his death. So Hamlet feigns insanity (or is he really crazy?) so well that even Ophelia, sort of his girlfriend, thinks he's nuts. Unfortunately, she's caught in the middle as her father, Polonius, who is Claudius' right hand man, decides to use her to see if Hamlet truly is insane. Yaddie-yaddie yaddie, to make a long story short, there is a lot of death along the route of Hamlet's quest for vengeance.
The Tip: Maybe it's just me, but I can't see how any actor can do that whole "To be or not to be" soliloquy with a straight face.


Branagh, the Real "To Be" Hamlet

HOODS

Breed: Gritty Urban Drama
Studio: MGM/UA
Release: December 20
Director: Bill Duke
Screenplay: Chris Brancato
The Players: Laurence Fishburne, Tim Roth, Vanessa Williams, Andy Garcia, Cicely Tyson, Chi McBride, Clarence Williams III, William Atherton, Richard Branford, Paul Benjamin
Insider Info: Director Duke previously worked with Fishburne on 1992's *Deep Cover*. Fishburne previously played Bumpy Johnson in '84's *The Cotton Club*.
The Lowdown: When Bumpy Johnson defied the ruthless power of mob bosses Dutch Schultz and Lucky Luciano, he became the king of the numbers runners in Harlem in the '30s.
The Tip: Does anybody really know exactly what it is numbers runners do?


Jack whacks Marlions in *Mars Attacks!*

JERRY MAGUIRE

Breed: Romantic-Ugh-Comedy
Studio: Sony/TriStar
Release: December 13
Director: Cameron Crowe
Screenplay: Cameron Crowe
The Players: Tom Cruise, Cuba Gooding Jr., Renee Zellweger, Jay Mohr, Jerry O'Connell, Kelly Preston, Bonnie Hunt, Regina King
Insider Info: Crowe is the same director who did *Say Anything* and *Singles*.
The Lowdown: Jerry Maguire (Cruise) soon learns the dangers of honor when he is fired for acting honorably. The film follows his journey of redemption through an alliance with an accountant (Zellweger) and a second-rate football player (Gooding Jr.).
The Tip: Just what the world needs, another Tom Cruise movie.

JINGLE ALL THE WAY

Breed: Holiday Picture With A Moral
Studio: 20th Century Fox
Release: November 15
Director: Brian Levant
Screenplay: Randy Kornfield, Deborah Kaplan, Harry Elfont
The Players: Arnold Schwarzenegger, Phil Hartman, Sinbad, Rita Wilson, Jim Belushi, Robert Conrad, Jake Lloyd
Insider Info: Director Levant was also responsible for *The Flintstones*.
The Lowdown: Businessman Harold Langston (Schwarzenegger) discovers he's a little too busy to find his son (Lloyd) the perfect Christmas gift. He's the opposite of his neighbor Ted (Hartman), the perfect father who gives his son a reindeer this year. So Harold makes the mistake of promising his son he can deliver the top item on the kid's X-Mas list, Turbo Man, the hottest toy in the country. As the X-Mas Eve clock ticks down, Harold finds himself in competition with a crazy postman for the doll, as he gets ripped off by a shady Santa and keeps bumping into Officer Hummell (Conrad). And to top it all off, Ted is making passes at Harold's wife (Wilson).
The Tip: He could've probably saved him self some trouble and bought the toy on the secondary market; that's probably where most of them disappeared to.

LIAR, LIAR

Breed: *Easy Money*-esque Comedy
Studio: Universal
Release: December
Director: Tom Shadyac
Screenplay: Paul Guay, Stephen Mazur
Lowell Ganz, Babaloo Mandel
The Player: Jim Carrey
Insider Info: Look for Carrey to star in *The Mask II* sometime in 1997
The Lowdown: Fletcher Reid (Carrey) is a compulsive liar who must comply with his son's birthday wish of telling the truth for 24 hours straight. Unfortunately, Carrey is a successful attorney whose biggest asset is his mouth.
The Tip: An attorney who can't lie? Is that like a priest who can't pray?

Clooney saves the world and gets the girl in *The Peacemaker*

MARS ATTACKS!

Breed: Epic Sci-Fi/Fantasy
Studio: Warner Bros.
Release: December 13
Director: Tim Burton
Screenplay: Jonathan Gems
The Players: Jack Nicholson, Pierce Brosnan, Lukas Haas, Sarah Jessica Parker, Jim Brown, Natalie Portman, Glenn Close, Pam Grier, Tom Jones, Barbet Schroeder, Martin Short, Sylvia Sidney, Rod Steiger, Paul Winfield, Michael J. Fox, Annette Bening
Insider Info: British-born screenwriter Gems also scripted the film adaptation of George Orwell's novel, *1984*. This movie was in production **before** *Independence Day*.
The Lowdown: Inspired by the cult-phenomenon Topps trading card/comic series, follow the adventures of several bands of American citizens across America as they battle back against invading Martian hordes. Jack Nicholson plays a dual role of Las Vegas real estate hustler Art Land and President of the United States James Dale. Annette Bening plays Land's New Age fanatic wife Barbara while Glenn Close plays First Lady Marsha and Natalie Portman plays First Daughter Taffy. The President's advisors are Professor Donald Kessler (Brosnan), Press Secretary Jerry Ross (Short), General Decker (Steiger), and General Casey (Winfield). Barbet Schroeder makes a cameo as the French President. Sarah Jessica Parker plays a young MTV correspondent, while Lukas Haas plays a boy from the heartland with his grandmother played by Sylvia Sidney. Jim Brown stars as professional boxer Byron Williams, and Pam Grier portrays his wife. And yes, ladies and gentlemen, Tom Jones plays himself.
The Tip: This ain't no *Independence Day*.

MY FELLOW AMERICANS

Breed: Presidential Buddy Road Flick
Studio: Warner Bros.
Release: December 20
Director: Peter Segal
Screenplay: Jack Kaplan, Richard Chapman, Peter Tolan
The Players: Jack Lemmon, James Garner, Dan Aykroyd, Lauren Bacall, Sela Ward, John Heard, Wilford Brimley, Marg Helgenberger, Everett McGill
Insider Info: Director Segal also did *Naked Gun 33 1/3: The Final Insult* and *Tommy Boy*.
The Lowdown: Two ex Presidents, Democrat Matt Douglas (Garner) and Republican Russell Kramer (Lemmon), unexpectedly find their lives in danger due to a brewing scandal involving current President Haney (Akyroyd). To resolve the situation the two take to the road, discovering the real America, one which they've only seen from a great distance, and capitalizing on each other's quirks in order to find the evidence that will save them.
The Tip: *Grumpy Old Men* with a political twist.

THE PEACEMAKER

Breed: Romantic Nuclear Threat
Studio: DreamWorks
Release: Fall
Director: Mimi Leder
Screenplay: Michael Schiffer
The Players: George Clooney, Nicole Kidman, Gary Werntz, Holt McCallany, Joan McCallany, Joan Copeland, Carlos Gomez, Michael Boatman, Jim Haynie, Alexander Baluev, Rene Medvesek, Marcel Iures, Slavko Juraga
Insider Info: Director Leder is the Emmy Award-winning director of TV's *ER*. *The Peacemaker* marks her feature debut
The Lowdown: Based on actual events recently disclosed in various government documents, and also inspired by an article by leading investigative reporters Leslie and Andrew Cockburn, this thriller is set against the high stakes world of nuclear weapons smuggling from the Soviet Union. When a train carrying ICBMs scheduled to be dismantled is destroyed by a nuclear explosion, the red alert teams up nuclear physicist Dr. Julia Kelly (Kidman) and elite special forces Colonel Thomas Devoe (Clooney). As the manhunt begins with the threat that one of the weapons is in the hands of a terrorist, the two instigate a love-hate relationship. Devoe's unorthodox methods conflict with Kelly's bureaucratic procedures. But as the race is on to save the world, she comes to understand Devoe's battlefield style.
The Tip: Let's see, save the world or make out, save the world or make out.... Gee, that's a toughie.

THE PREACHER'S WIFE

Breed: Holiday Remake
Studio: Touchstone
Release: December 13
Director: Penny Marshall
Screenplay: Nat Mauldin
The Players: Denzel Washington, Whitney Houston, Courtney B. Vance, Gregory Hines, Loretta Devine, Jennifer Lewis
Insider Info: The soundtrack, available soon at every damn record store near you, will include 6 new songs by Houston.
The Lowdown: Rev. Henry Brougham's ha better days. The romance in his marriage is fleeting as he becomes preoccupied with raising money to save his failing church. Since the good Rev. is such a dedicated an hard-working man o' God, the Big Guy decides to send him a little help by way of an angel named Dudley. However, Dudley and the Rev.'s wife fall in love. Now how di Mr. Omniscience not see that one coming?
The Tip: Don't think of it so much as just a movie but a SOUNDTRACK with a movie to accompany it.

SPACE JAM

Breed: Live Action/Animated Intergalactic NBA Machine
Studio: Warner Bros.
Release: November 15
Director: Joe Pytka
Screenplay: Steve Rudnick, Leo

Jordan vs Toons in *Space Jam*

GEMSTONE PUBLISHING

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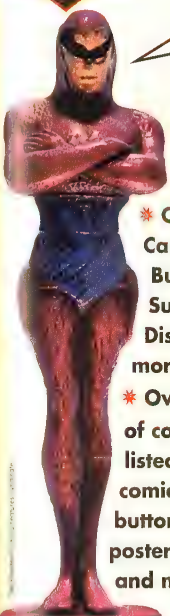

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Bevenuti, Timothy Harris, Herschel Weingrod
The Players: Michael Jordan, Theresa Randle, Charles Barkley, Patrick Ewing, Wayne Knight, Noble Willingham, Looney Tunes characters
Insider Info: This film was originally called *Hare Jordan*, referring to the 1992 Nike TV ad campaign. Bill Murray makes a cameo.
The Lowdown: Jordan makes his starring film debut opposite...Warner Bros.' Looney Tunes characters. Jordan must help the characters win an intergalactic basketball game against a group of aliens who plan to kidnap the Looney Tunes gang and make them the latest attraction at an intergalactic theme park. Larry Bird, Larry Johnson, Muggsey Bogues, and Shawn Bradley all make guest appearances.
The Tip: Dennis Rodman couldn't appear because children would've confused him with a cartoon character.

VEGAS VACATION

Breed: Sequential Comedy
Studio: Warner Bros.
Release: date not available at press time
Director: Stephen Kessler
Screenplay: Elisa Bell
The Players: Chevy Chase, Beverly D'Angelo, Randy Quaid, Marisol Nichols, Ethan Embry
The Lowdown: Clark Griswold (Chase) has the perfect vacation planned for his family this time: the glitz and glamour of Las Vegas.
The Tip: If this movie does really well, maybe they'll give Chevy a talk show on the new WB network.

WILLIAM SHAKESPEARE'S ROMEO AND JULIET

Breed: Shakespearean Romantic Comedy
Studio: 20th Century Fox
Release: October
Director: Baz Luhrmann
Screenplay: Baz Luhrmann, Craig Pearce, William Shakespeare
The Players: Leonardo DiCaprio, Claire Danes, John Leguizamo, Jesse Bradford, Miriam Margoyles, Diane Verona, Paul Sorvino, Brian Dennehy, Paul Rudd
Insider Info: The film is set in a city where people converse in Elizabethan English with an American voice.
The Lowdown: Boy meets girl. Boy loves girl. Girl's family gets in the way. Girl fakes suicide to get away from family and arranged marriage and be with her true love. Boy doesn't hear about the plan, but hears girl is dead and goes to tomb. There, boy fights arranged husband for girl, kills him, then sees girl in tomb and kills himself. Girl wakes up and sees the two dead boys and kills herself.
The Tip: It was probably listening to all that Satanistic heavy metal music that made these kids behave like this.

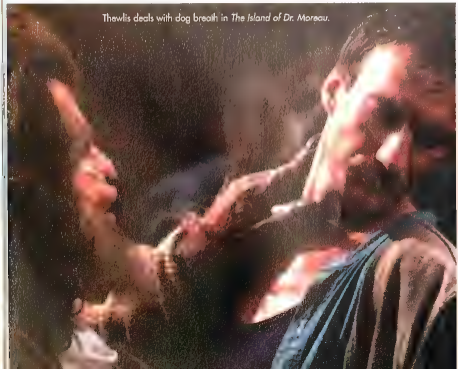
pictures that move

THE ISLAND OF DR. MOREAU

NEW LINE, PG-13

What can you do with a re-make of an old horror film whose subject matter, genetic engineering, is almost too appropriate today? If you're a brilliant actor like Marlon Brando, you camp the hell out of it. And if you're a smart actor like Val Kilmer, you follow the master's lead. Of course, if you're a young British actor who doesn't quite know what the other actors are doing, like David Thewlis, you just might catch on by the end. Thewlis plays Douglas, a U.N. peace broker shipwrecked and very near death when Montgomery (Kilmer) happens along. Douglas is rescued and taken to the mysterious Island of Dr. Moreau. Moreau was a Nobel prize-winning scientist who has retreated to his island sanctuary to conduct experiments too unstable to remain in the public eye. Montgomery was a promising young scientist who now acts mor as the island's security officer. And of course, the island needs sec rity because of the man-beasts that are the failed results of Moreau's experiments. Brando is complete camp perfection, from voice to mannerism to costume, even at times parodying his own performance as Kurtz in *Apocalypse Now*. Kilmer follows the lead, and even goes so far as to mimic Brando's performance perfectly. The special effects are solid, the suspense is intense, and the results are comedic.

—Benn Ri



Thewlis deals with dog breath in *The Island of Dr. Moreau*.

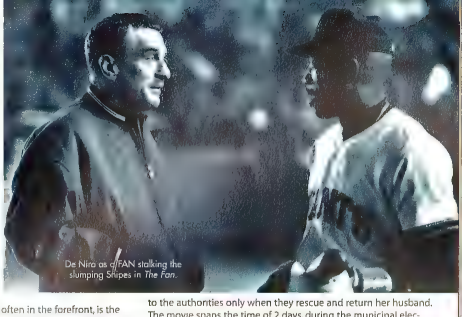
THE FAN

SONY, R

From the obsessive, psychotic wannabe-comedian in *King of Comedy* to the obsessive, psychotic cabby in *Taxi Driver*, Robert DeNiro has played his share of...well, obsessive psychotic In fact, he developed his reputation as a great actor playing these types of roles. So without a huge box-office smash or much critical attention bein heaped his way lately, it makes sense that he would take a role playing an obsessive, psychotic baseball fan. And in fact, the first half of the movie is uncomfortably entertaining as we watch a man's life slowly unravel. Unfortunately, there's the second half of the movie, where it becomes *Major League* with a lunatic as Gil Renard (DeNiro) stalks multi-million dollar slumping baseball star Bobby Rayburn (Wesley Snipes). With a doped-up happy ending, a completely improbable climax, and really no justification

for Jewel Stern (Ellen Barkin), except she looks good in a tight shirt, this movie still would've been watchable if it wasn't for the intrusive and irrelevant soundtrack that loudly permeates every scene.

—Benn Ray


De Niro as a FAN stalking the slumping Snipes in *The Fan*.

KANSAS CITY

FINE LINE, R

Director Robert Altman returns to form once again with work that is at once reminiscent of *Nashville* and *McCabe & Mrs. Miller*. Set in Kansas City in 1934, the film is about a town at the peak of its vitality, with gambling, organized crime and jazz filling every crevice of life. Altman weaves his characteristic varied plot lines as effortlessly as a seamstress stitches clothes in a sweatshop. But always in the background, and quite often in the forefront, is the jazz soundtrack (played by a mega band featuring many of today's top talents). Johnny O'Hara (Dermot Mulroney) hits an easy mark, a fat gambler coming into town for the big game hosted by Seldom Seen (Harry Belafonte). However, when Johnny gets caught, Blondie O'Hara (Jennifer Jason Leigh) is certain it's curtains for her husband. So, in an act of desperation, she kidnaps Carolyn Stilton (Miranda Richardson), the laudanum addicted wife of one of President Roosevelt's advisors. Her plan is to swap her captive back to the authorities only when they rescue and return her husband. The movie spans the time of 2 days, during the municipal elections. The outcome is anything but predictable, yet quite obviously necessary. The performances add a stability to the film, preventing it from becoming merely a jazz video. Especially of note are Belafonte's gangster and Richardson's fantastic portrayal of the flawed elite brought into contact with the lower class through desperate circumstances.

—Benn Ray

Belafonte talks up a storm in *Kansas City*.

TALES FROM THE CRYPT: BORDELLO OF BLOOD

UNIVERSAL, R

Let's get this out of the way up front: I love the *Tales From The Crypt* television series. I think it's something of a public service for them to bring to life the spirit of those delightfully twisted EC comic stories for those among the great unwashed who have never read them. Almost everyone who's seen the show can tell you about their favorite episode ("I'm Lou Palloma ..." begins my favorite line from the entire series). This said, *Bordello of Blood* is a bit of a let-down. It's a great idea, but there isn't enough there to sustain a movie. The Crypt Keeper himself is in rare form, so to speak, but there is too little of him and too few awful puns and plays on words. Dennis Miller looks a bit uncomfortable being, essentially, Dennis Miller, low-life Private Eye. Some of his lines work, most don't. It is a bit strange. When you see this one on TV, you'll think it's okay, but not one of the best. Watch it on someone else's cable, then it'll be pretty good.

—Miles Archer, *somewhere in San Francisco*

FILM FIFTEEN

FAN

	WEEK IN RELEASE	F-S-S TOTAL**	TOTAL TO DATE
THE ISLAND OF DR. MOREAU	1	$9,101,987	$9,101,987
2.TIN CUP	2	$8,610,741	$23,721,119
3.*A VERY BRADY SEQUEL	1	$7,052,045	$7,052,045
4.A TIME TO KILL	5	$6,142,811	$82,436,202
5.JACK	3	$5,786,871	$37,410,976
6.INDEPENDENCE DAY	8	$4,739,170	$274,504,698
7.THE FAN	2	$3,312,040	$12,614,473
8.EMMA	4	$2,467,231	$9,191,949
9.*SOLO	1	$2,228,668	$2,228,668
10.JOHN CARPENTER'S ESCAPE FROM L.A.	3	$2,110,146	$21,281,286
11.*SHE'S THE ONE	1	$2,088,492	$2,088,492
12.ALASKA	2	$1,902,555	$7,440,427
13.*CARPOOL	1	$1,628,482	$1,628,482
14.MATILDA	4	$1,520,063	$28,641,001
15.PHENOMENON	8	$1,504,930	$95,930,117

**Friday-Saturday-Sunday total

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For a complete copy of the rules and regulations send a self-addressed, stamped envelope to: Overstreet's Fan "SPAWN® Sweepstakes" Rules, 1966 Greenspring Dr., Ste. 405, Timonium, MD 21093.

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ANDY MANGELS' HOLLYWOOD HEROES

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HAPPY BIRTHDAY STAR TREK

Star Trek's 30th anniversary is this Fall, and Paramount's got some big plans. Both *Deep Space Nine* and *Voyager* will be doing "tribute/cross-over" episodes to the original *Star Trek*.

In the *Voyager* episode, "Flashback," Janeway mind-melds with Tuvok to get at the repressed memories of his youth. In doing so, they encounter Captain Sulu (George Takei) and Janice Rand (Grace Lee Whitney) aboard Sulu's own ship, the *Excelsior*. Most of the *Excelsior* crew members seen in the film *Star Trek VI: The Undiscovered Country* will appear (except Nichelle Nichols and James Doohan who declined). Rumors abound that this episode is serving as a back-door pilot for a *Captain Sulu* series.

DS9's tribute show, "Trials and Tribble-ations," has cast members meeting Captain Kirk's *Enterprise* crew during their "Trouble With Tribbles" episode through the use of digital imaging (as in *Forrest Gump*) and set recreations.

On Oct. 6th, UPN will air *Star Trek: 30 Years And Beyond*. This anniversary special will reportedly be a live broadcast with actor appearances from all 4 TV series and all 8 movies.

Other *Voyager* plans for the season will include the return of Aniidor and Koll, two Ferengi who were last seen on *The Next Generation* ("The Price"). A two-part episode finds *Voyager* returning to Earth, but it's the wrong century! Finding themselves in 1996 Earth, the crew must choose whether to stay in the past to help shape the future. John DeLancie will make a return engagement as Q in November, when he'll ask Janeway to become the mother of his child. And rumors are that you'll be seeing the death of one of the *Voyager* crew by season's end.

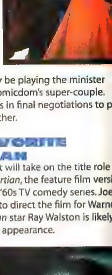
Over on *Deep Space Nine*, the crew discovers the leader of the Klingon Empire, Gowron, is a Changeling. Later, Kira will give birth to Keiko O'Brien's baby. Quark's lover, Grilka, and mother, Ishka, will return to make things difficult. And the crew will go to Risa, the free sex planet from *Next Generation*, where almost anything goes.

And if that's not enough *Trek* for you, you can look to the big screen. On November 22nd, Paramount releases *Star Trek: First Contact*. Jonathan Frakes directed the film, which features all of the original cast members. The villains will be the Borg, who attack Earth with a vengeance. Picard is called in as the expert on the Borg, and they must travel back to the 21st century to stop the Borg from destroying events leading up to the founding of the United Federation of Planets. Alice Krige appears as the Borg Queen, and Alfre Woodard appears as Picard's love interest. Frakes' role will be larger, as Paramount officials are readying for the day Patrick Stewart will retire the role of Picard. Also, it's likely this will be the last appearance of Brent Spiner as Data. Dwight Schultz makes a surprise reappearance as Barclay.

Other changes include Geordi losing the visor for a set of ocular implants. The new Enterprise-E will not appear until the end of the film, as the Away Team spends much of its time without their ship. It appears there may be some cameos from the *DS9* crew, as their warship, the *Defiant*, will be decimated in one sequence of the film.

THE RETURN OF KRYPTON

Lois & Clark: The New Adventures of Superman ended its third season with a great cliff-hanger. The first two episodes of this season will wrap up the story arc and reunite Lois and Clark back on Earth.



Following this, rumors are that Lois & Clark will finally get married! Delta Burke is guest-starring in the marriage episode as Myrtle Beech and may be playing the minister who marries comicdom's super-couple. Margo Kidder is in final negotiations to p Lois Lane's Mother.

MY FAVORITE MARTIAN

Martin Short will take on the title role *My Favorite Martian*, the feature film versi of the popular '60s TV comedy series. Joe Dante is likely to direct the film for Warn Original *Martian* star Ray Walston is likely make a cameo appearance.

From left to right: The cast from Star Trek Next Generation, Martin Short will star as *My Favorite Martian*, Richard Roundtree shapes up for *Steel*, & John Leguizamo stars in *Spawn*. Above left: Characters from the popular Lois & Clark series. Above right: Dread & Blackheart take off in *Dragonflyz*.

MORE ABOUT STEEL

More news on the upcoming DC/Warner film. *Steel*, which is now filming. John Henry Irons/Steel's (the African-American *Superman* character played by Shaquille O'Neal) armor is built for him by Richard (*Shaft*) Roundtree, a retired junkman who turns trash into art. Also added to the cast is Judd Nelson, playing an ex-scientist who's selling top-secret weapons to international terrorists.

SPAWN CASTS

New Line's feature film of *Spawn* is underway now, with ILMer Mark Dippe directing. Michael Jai White (*Tyson*) is playing Al Simmons and Spawn, while John Leguizamo (*House of Buggin'*) is playing The Clown. The $35-40 million budget will go towards a lot of CGI effects by ILM, as well as expensive latex suits.

The HBO *Spawn* animated series also has a voice cast recently announced. Keith David (Goliath on *Gargoyles*) will voice Al Simmons/Spawn, while Richard Dysart (*LA Law*) is Cogliostro, and Michael McShane is both Twitch and Gareb. Ronny Cox also plays a role: Alan McElroy (who also scripted the live-action film) wrote three of the six scripts, with Todd McFarlane writing #4, and the two collaborating on scripts #5 & #6.

DRAGON FLYZ FLIES HIGH

A new syndicated fantasy/SF series premiered the weekend of September 14 15th, and while this one's a toy spin off, it's a cool one. *Dragon Flyz* is set in the year 4180, when mankind has almost disappeared from the Earth. The planet is a molten mess now known as the Lo Zone, with radioactive Breeding Pits spawning mutations and monsters of all types.

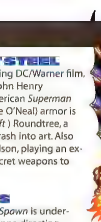
Floating high above the ruined Earth is the city of Airlandus, perhaps the only human settlement left. Its people have become allies with Dragons, reborn in this future time. To keep their floating city aloft, high above the treacherous Warp Winds, the protectors of Airlandis (known as Dragonators), led by the Dragon Flyz (three brothers and one sister), must periodically fly below to snatch powerful Amber Crystals from the bubbling magma.

Airlandis is also imperiled by Dread Wing and his army of mutants who attack from the molten citadel Warnado, in the heart of a long-ago-crashed spaceship.

Dragon Flyz is set for at least a two-year run in syndication, along with its sister show, *Sky Dancers*.

MOVIE QUICK NOTES

The Lone Ranger will ride again, in a new Fox Family Film. The screenwriter is Steve Meada (*Sand Blast*), and producers Ben Myron and David Helpern promise a more politically correct lead couple. In this one, the Lone Ranger and Tonto "are absolute equals."• *Jurassic Park: The Lost World* began filming on September 3 at Universal Studios, Hollywood, before heading down under to New Zealand for some scenes. Jeff Goldblum



reprises his role from the first film, while Julianne Moore plays the female lead. Script is by David Koepp and Michael Chrichton.

TV QUICK NOTES

Claster's syndicated *Power Black*, a two-hour toonfest running Mondays-Fridays this Fall, has added a new series to its schedule. The popular computer-animated *Reboot*, recently dropped from ABC, has been picked up for five-day-a-week airing. No new episodes of *Reboot* are currently planned. The series joins the CGI *Transformers* spin-off, *Beast Wars*, the second season of *G.I. Joe Extreme*, and a new series called *VOR-Tech*. • Fox will serve up a double-dose of horror around Halloween. Look for a movie that's actually two mini-movies: Stephen King's "Chattering Teeth," about the novelty toy coming to life, and Clive Barker's "The Body Politic," in which a man's hands become autonomous.

COMIC QUICK NOTES

Yet another "superstar" has been added to the star-studded cast of *Batman and Robin*. Super-model Elle McPherson will portray Bruce Wayne's (George Clooney) girlfriend in the film. • Bob Burden's *Mystery Men* series has been optioned. More news should follow soon.

Andy Mangels also reports on Star Wars for FAN (see Star Wars Futures).

UPCOMING ON TeeVee

SERIES	TITLE	AIR DATE	TIDBITS
	• ALL AIR DATES WERE SCHEDULED AT PRESS TIME AND ARE SUBJECT TO CHANGE		
	ABC		
LOIS & CLARK	LORD OF THE FLYS	9/22	RETURN TO KRYPTON!
	BATTLEFIELD EARTH	9/29	KRYPTON INVADES EARTH!
	NO JOKE THIS TIME	10/6	THE WEDDING FOR REAL!
	THE HONEYMOON	10/13	VIRGINITY NO MORE
SABRINA, TEENAGE WITCH	PILOT	9/20	CUTE AND MAGICAL SITCOM
	CBS		
THE MASK	TO HAVE AND HAVE SHOT	9/21	GIANT COLD GERM
	MYSTERY CHALET	9/28	MASK'S BIRTHDAY PARTY
	THEY CAME FROM WITHIN	10/5	COMIC BOOKS COME TO LIFE
	FANTASTICTECHNOPHILE	10/12	MASK SHRINKS TO FIGHT VIRUS
	THE GOOD PALOOKA'S	10/19	ANIMANIACS PARODY
	NBC		
DARK SKIES	THE ENEMY WITHIN	9/28	
	MERCURY RISING	10/5	
THE PRETENDER	PILOT	9/21	SUPER-GEN US VS. GOVT
	FOX		
SLIDERS	DOUBLE CROSS	9/20	THIRD SEASON BEGINS
	RAGING CLAN	9/27	CLONALL BOXES
	THE GUARDIAN	10/4	
	DEAD MAN SLIDING	10/11	
	RULES OF THE GAME	10/18	
X-FILES	HERRENVOLK	10/4	CHRIS CARTER OPENER
	LANDLIFE	10/11	
	HOME	10/18	
	SHOWTIME		
ROGER CORMAN PRESENTS	DEATHGAMES	9-21	CYBORG GLADIATORS
	VAMPIRELLA	9/28	COMIC HEROINE DEBUTS!
	CARNAL CRIMES	10/5	
	BULLET INTO THE BONE	10/12	
	MARQUIS DE SADE	10/19	TORTUROUS "TROPIC"
	USA		
SAVAGE DRAGON	SHE-FIEND	9/28	SHE-DRAGON POSSESSED
	HOMECOMING	10/5	DRAGON'S PAST REVEALED
	BARBARISM	10/12	BARBARIC IS BOOKWORM
	LOOSE CANNONS	10/19	SHE DRAGON JOINS POLICE
ULTRAFORCE		9/22	SECOND SEASON PREMIERE
	IN SYNDICATION		
ADVENTURES OF SINBAD	PILOT PT. 1	9/23	MAGICIAN VS. MAGICIAN
	THE BEAST WITHIN	9/30	
BABYLON 5	WALKABOUT	10/7	TESTING, TESTING, ONE, TWO, THREE
	GREY 17 IS MISSING	10/14	PART OF STAR-CROSSED LOVERS
	AND THE ROCK CRIED OUT		
	NO HIDING PLACE	10/21	INCREDIBLE FOR THE PSYCHIC
FLASH GORDON	JAWS OF THE JUNGLE	9/21	LIONED PRINCESS RESCUED
	THE CAVES OF DOOM	9/28	VOLCANO SACRIFICE
	VANDALS FROM THE VOID	10/5	UFOS ATTACK MONGO
	FANGS OF FURY	10/12	FLASH TRADES LIFE FOR LIMB
	TERROR BENEATH THE WAVES	10/19	SHARK PEOPLE GET FLASH
HIGHLANDER	PROPHECY	9/30	WAR IN THE WOODS
	THE END OF INNOCENCE	10/7	RICHIE'S BACK!
	MANKIND I	10/14	DUNCAN'S TEMPTATION
STAR TREK DS9	PILOT	[illegible]	
	TRIAL'S AND TRIBBLE-ATION	10/5	

andy mangels' STAR WARS futures

RETRACTION

In the *Star Wars Futures* column in Fan #15, I incorrectly stated that a free Kenner action figure will be sent out this fall to all members of the *Star Wars Fan Club*. The truth is that the Fan Club will be offering an exclusive Kenner action figure for sale in spring of 1997. It will be available to everyone, not just Fan Club members. For more information, please see issue #31 of the *Star Wars Insider* due out in late-October.

REPLICATING THE ICONS

"Your father wanted you to have this when you were old enough." So said Obi-Wan Kenobi to a young Luke Skywalker, handing him the silver handgrip of his lightsaber. Have you ever wanted to own your own lightsaber? Now you can, thanks to Icons Authentic Replicas, Inc.

Icons was founded in August of 1995, "To produce the highest quality authentic reproductions of iconic props from classic movies and TV shows," says Doug Conway, the 38 year-old CEO and President of Icons. "What we're giving our customer is a Hollywood treasure. If you can't spend $65,000 to own the original Maltese Falcon, what we'll give you is the next best thing for a fraction of the price."

Icons is not just a prop replica company. Their sister company, sharing the same offices and technicians, is Icons Fabrication and Design Group. The Icons work crews jump back and forth between making real props and making prop replicas. "Our staff happens to be master craftsmen who've been making props for years in the industry. Icons employees have worked on just about every science fiction show on the air now and lots of movies," says Conway. That includes props for upcoming *Star Trek* productions for Paramount, as well as recent props for *Space: Above & Beyond*.

That relationship makes prop building interesting. "In our working relationships with the studios," explains Conway, "we'll talk about making the props for their movies and shows, as well as talk to them about doing the licensed replicas. We then establish a unique partnership with each studio to give the customer the most authentic replica of each item."

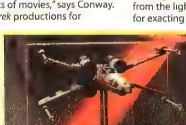
The first of those partnerships was with Lucasfilm. "We're proud to be one of the few companies that has worked with the Lucasfilm Archives," Conway admits. "We got to go into the archives and to handle the actual items used in the making of the trilogy. In many cases, we'll be able to actually mold the items."

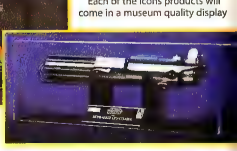
Sometimes the question of exactly which prop to use has come up. Icons' first release, Luke Skywalker's Lightsaber, was actually two different saber grips in *Star Wars*, and still another in *The Empire Strikes Back*. Most of the differences were minor: eight bubbles on a strip instead of seven, and different styles of D-ring belt clips. In that case, the Icons team had to make a tough decision. "We selected the saber that we thought the fans would want the most," reveals Conway. "Relying on the expertise of the craftsmen—all of whom are huge *Star Wars* fans—and Lucasfilm, we were able to come up with a consensus. We tried to put ourselves in the shoes of the customer."

The original lightsaber (and most of the handheld props) was created in England, and some components are hard to find. The handle was a modified Graflex 3 cell photo flash unit, long out of production. Glued to the Graflex were augmented windshield wiper blades, bubble decorations from an old calculator lens, and various knobs and dials. Most of these parts are no longer available, meaning the Icons technicians had to recreate them from scratch.

Using the designs they recreated, the newly machined parts from the lightsabers have been sent out to an aerospace company for exacting duplication. The resulting piece is made from brushed spun steel, which is then nickel-plated. According to Conway, "The windshield wiper handgrips are rubber, which deteriorates, so we recreated them out of a non-deteriorating composite material."

Each of the Icons products will come in a museum quality display





ise made of high-quality acrylic. Inside it, the object will rest on a tand or pedestal. A metal plaque will feature the name of the tem. Two logos, and the number of the edition engraved into it, while a certificate of authenticity also accompanies the piece.

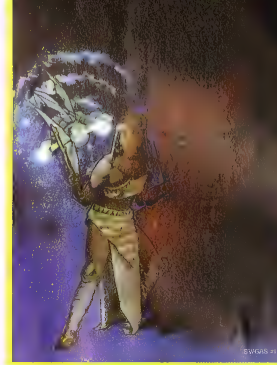
Next up from Icons is a stunning replica of the X-Wing fighter model. With its foils locked in an attack position, the scorched X-wing is over 22 inches long. A small fighter pilot sits inside the canopy, while the ship rests on a clear Lucite rod that allows it to hover over a base which replicates a section from the Death Star.

Each of the Icons replicas will be limited editions, but the most limited items will be those available only to members of *Icons Collectors' Society*, a fan club and newsletter from Icons. The first limited item will be the Jedi Training Remote that Luke fought while aboard the Millennium Falcon. Other items for the future include three other lightsabers, several handguns, other spaceship models, and Boba Fett's backpack. "We're really excited about the Fett backpack," says Conway. For regular readers of this column, Max Cervantes, the man in the Boba Fett armor in the picture that heads nes this column, is one of Icons' top designers.

What about the *un*licensed prop replicas floating around the business? "Lucasfilm is starting to crack down on unlicensed replicas and bootlegged props," says Conway. "We realize that many of the replicas are garage kits and homemade items that are labors of love, and, until recently, those unlicensed kits were filling a need in the market. You now have officially licensed merchandise, and it tends to push the junk and the illegal stuff off the market."

The price on some of the Icons products may keep it out of some collectors' hands, but that's part of the deal. "Unfortunately, by the nature of the product," explains Conway, "making and authenticating it, and using top-quality archival materials, it's not likely we'll be able to have anything below $100. Some things we may do direct-sell-only to bring the price down. By producing it for a niche market and not putting it in a catalog, we hope to keep things like Boba Fett's backpack more affordable."

To find out more about the Icons Collectors' Society, write to them at 1317 N. San Fernando Blvd. #363, Burbank, CA 91504 4272.



System, which way will she turn? And who will fill the void left by the death of the top Dark Lord of the Sith, Marka Ragnos?

Although Chris Gossett illustrated the #0 issue prequel to *The Golden Age of the Sith*, all five issues will be penciled by Dario Carrasco, Jr. and inked by Bill Black and David Beckett. Russell Walks will provide the covers.

Star Wars Galaxy

The *Shadows of the Empire* multimedia project gets its second big push this month as *Star Wars Galaxy* explores the making of Greg & Tim Hildebrandt's awesome trading card series. See the conception and execution of the cards, and meet the models who posed for the dynamic images. The issue will also contain the first part of a four-issue all-new *Shadows* comic series, written by Ryder Windham, and illustrated by Nick Cholles. The story, "Shadow Stalker," follows Jix in his early dealings with Darth Vader in an unspecified time before *Shadows*.

The issue will also feature an article on the vehicles of *Shadows* and an 8-page fold-out poster of the vehicles, plus a West End Games story that ties in to *Shadows*. The bagged version of *Star Wars Galaxy* #9 will have a Hildebrandt *Shadows* promo card and a promo card for the upcoming *Star Wars* 3-D lenticular card set

THE JEDI LIBRARY

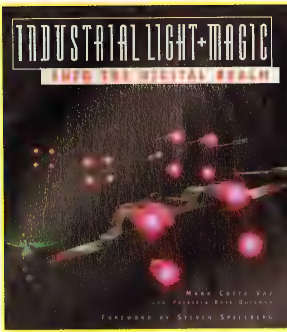
Golden Age of the Sith

The Star Wars galaxy is a big place, rich in history and interstellar intrigue. Dark Horse has been exploring that history with their various *Tales of the Jedi* series, set 4,000 years before the events of *Star Wars: A New Hope*. Now, novelist and comic writer Kevin J. Anderson embarks on an ambitious ten-part project about the first Sith Wars, events which ripped the galaxy apart 5,000 years ago. *The Golden Age of the Sith* is the first half of the series, followed next year by *Fall of the Sith Empire*. Two young hyperspace explorers, Gav and Jori Daragon, are jumping throughout the galaxy in their ship, the Starbreaker 12. Forced to land on Clinnagar when their ship is damaged, the young siblings must appeal to Aarrba the Hutt to help them.

The Daragons aren't the only ones with problems though. The dark Jedi have crossed the galaxy and become the rulers of the Sith. The forces of the Old Republic are marshalling, and the Jedi Knight Odan-Urr is thrust into the conflict. After he has aided Empress Teta gain control over the seven worlds of the Koros

ICONS PRODUCT LIST

Icons Star Wars Items	Release Date	Edition Size
Item		
Luke Skywalker Lightsaber	August	10,000
X-Wing Fighter	Sept	1,977
Darth Vader Lightsaber	November	10,000
Jedi Training Ball	Christmas	500 (Ltd edition for the Vault)
Han Solo Blaster	Feb 97	5,000
TIE Fighter	Feb 97	1,977
Obi-Wan Kenobi Lightsaber	May 97	10,000
Stormtrooper Rifle	Aug 97	
Luke Skywalker ROTJ Saber	1998	
Boba Fett Backpack	1998	
Millennium Falcon	1998	
Slave 1	1998	
AT-AT	1998	



INDUSTRIAL LIGHT & MAGIC

In 1986, Del Rey released a giant hardcover coffee-table book called *Industrial Light & Magic: The Art Of Special Effects*, written by Thomas G. Smith. Now ten years have passed, and the digital revolution has changed the special effects world forever. On the top of that world is ILM, the company founded by George Lucas to do effects for the original *Star Wars* film. Del Rey is now releasing a new giant hardcover coffee-table book called *Industrial Light & Magic: Into The Digital Realm*. Written by ace *Cinefantastique* author Mark Cotta Vaz (who recently did Del Rey's *Secrets of Shadows of the Empire*) and Patricia Rose Duignan, the book will examine ILM's role in the making of such post-1986 hits as *Terminator 2*, *Forrest Gump*, *The Mask*, *Jurassic Park*, and the upcoming *Star Wars: Special Editions*.

Besides in-depth exploration of the computer-generated imagery, the book will feature material on ILM's matte paintings, optical compositing, model and creature shop, and more. *ILM: Into The Digital Realm* is a whopping 358 pages with over 600 full-color photos and seven gatefolds! Look for a scene of the new X-Wing fighters from *Star Wars: Special Edition*, closing in on a digital Death Star that's half-model, half CGI framework. Steven Spielberg provides the introduction for the book

THE NERF HERDERS PEN

RADIO SHOW

In **FAN** #13, we had the first news on the cast and making of the *Return of the Jedi* radio plays, produced by Highbridge Audio. The six half-hour episodes will be released in several styles of CD sets on October 14th, but if you want to hear them on radio, you'll have to wait a little longer. About 75% of the National Public Radio stations will be airing *ROTJ* the weekend of October 19-20, while the other 25% of the stations will be airing it on the weekend of October 26-27. Call your local NPR station to get the playdates.

The *Return of the Jedi* radio scripts were some of the last work to be completed by the late Brian Daley, who had also scripted the previous two radio plays of the *Star Wars* trilogy.

PRINCESS LEIA MODELS FOR YOU

Back in my second *Star Wars Futures* column in **FAN** #4, we profiled Polydata, a new company that produces pre-painted *Star Wars* kits. Due to some production delays, some of their kits had been delayed, but I have recently received their Princess Leia kit. Posed in her white robe with a blaster, this is the best-looking Leia figure in a long time (especially in comparison to some recent versions of Leia). Ask for it at your local comic or model shop, and look for the release of the Tusken Raider, Chewbacca, and a dashing Lando Calrissian kit soon.

*Besides his various **Star Wars** projects, Andy Mangels also reports on Hollywood for **FAN** magazine (see Hollywood Heroes), was the writer of **Star Wars: The Essential Guide To Characters** (Del Rey) and the **Star Wars Finest** trading card set (Topps), and is the writer of the upcoming **Re-Man** on-line comic series for MicroSoft Kids Network. Check it out on the WWW.*

UPCOMING RELEASES

(BM=Bantam, BMA- Bantam Audio, BK- Berkley, DH- Dark Horse, FC- Fan Club, FPG= Friedlander Publishing Group, To= Topps, WEG=West End Games)

TITLE	Team	Company	Date
Shadows of the Empire #6	Wagner/Plunkett/PC Russell	DH	Oct 2
TOTJ: Golden Age of the Sith #1	Anderson/Carrasco/Heike/Black/Beckett	DH	Oct 9
The Black Pearl #2	Mark Hamill/Johnson/Baker	DH	Oct 16
Darksaber PB	Kevin Anderson	BM	Oct 5
Star Wars Galaxy Magazine #9	Bob Woods (ed.)	Topps	Oct 15
Star Wars Insider Magazine #31	Dan Madsen (ed.)	FC	Oct 20
Star Wars Gamemaster Screen Revised		WEG	mid Oct
Darkstryder: Endgame		WEG	mid Oct
Industrial Light & Magic: Into The Digital Realm HC	M. C. Vaz & P.R. Duignan	BL	Oct
Jabba's Palace: Pop-Up Book	K. Anderson/R. Moesta/Ralph McQuarrie	LB	Oct
TOTJ: Golden Age of the Sith #2	Anderson/Carrasco/Heike/Black/Beckett	DH	Nov 13
Comic Serial #1 (SW Galaxy #9)	Ryder Windham/??/??	DH/To	Nov 15
The Black Pearl #3	Mark Hamill/Johnson/Baker	DH	Nov 15
X-Wing: Rogue Squadron #13		DH	Nov 27
SW: Art Of Ralph McQuarrie ArtBox		CHR	Nov 1
SW: Aliens & Creatures Postcard Book		CHR	Nov 1
The New Rebellion HC/Audio	Kris Rusch	BM/Audio	Nov 4
Tales Of the Bounty Hunters	Kevin Anderson (ed.)	BM	Nov 4
Star Wars Adventure Journal #11	Peter Schweighofer (ed.)	WEG	mid Nov
Tales of the Jedi Sourcebook		WEG	mid Nov

FLYING OFF STORE SHELVES THIS AUGUST

SPAWN

ULTRA ACTION FIGURES

IT'S EVERYWHERE... FIND IT.

McFARLANE TOYS

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TOYS

Below: Star Trek: First Contact figures from Playmates

FIRST LOOK AT STAR TREK: FIRST CONTACT FIGURES

Playmates was kind enough to give **FAN** an overall look at the figures that will accompany the release of the newest *Star Trek* film, sched uled to appear on screens during the holiday season. And, of course, kind folks that we are, we're letting you in on the sneak peek as well. Look for these figures in November.

As for **Star Trek** from Playmates *this month*, their third wave of '96 figures is out, featuring four classic figures as well as **Garak** and **Worf** from **Deep Space Nine**. All five of the figures are well done, and, as has been typical of the Playmates **Star Trek** line, the likenesses are remarkably accurate. The classic figures include **Spock**, **Pike**, **The Talosian**, and the much anticipated **Orion Animal Woman**, who looks a stunning as collectors had hoped. Due to the sculpting of her feet, in fact, her limited edition num ber is stickered to the package, rather than stamped on the underside of her foot. This is the first **Trek** character to be stickered as such and should have an interesting impact on loose **Trek** figure collecting. Also of note about this series is the limited-print-run **Barclay from Projections** figure, of which there were only 3,000 made. This is the third of the already-hot **1,701** figures whose print run, as was reported in **FAN** #14, was upped to 3,000 by Playmates in an effort to make more collectors happy.

Also on shelves now are the newest **Star Trek** 9-inch figures from Playmates, including a new **Worf** and the eagerly awaited **Uhura**. These new figures are as detailed as previous figures and look great both in the box and out.

Also of interest to serious variation collectors is the recent discovery of two slightly different backs on the **Voyager Harry Kim** figure. Some card backs picture the figure-accessory phaser labeled as a tricorder, while others omit the phaser altogether in both the packaging and on the card back, adding a tricorder in its place. No word on which is more difficult to find, so you may want to grab both.

The new 9-inch Uhura figure.

The Orion Animal Woman, featuring a numbered package.

VENOM VARIATIONS

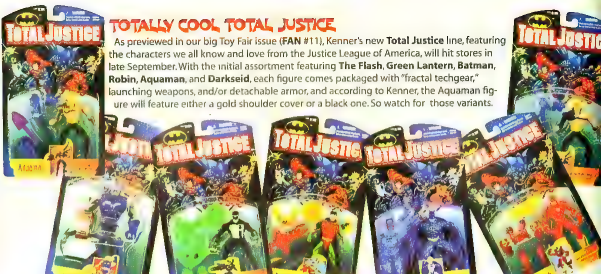
The latest **Spider-Man** line from Toy Biz has brought with it two different versions of the **Stealth Venom** figure for collectors to go after. The first and, apparently, incorrect version features a darkly tinted **Venom** made from an almost opaque plastic. The second version, and the one that Toy Biz claims is correct, features the Spidey villain made from a transparent plastic, giving him a clear body except for the spider logo on his chest. According to Toy Biz, the dark versions were a mistake and the figure was corrected as soon as the error was noticed, making those dark versions rife with collector-potential.

New from Toy Biz in September, look for their first six-inch deluxe edition **X-Men** figures. Including **Transformed Wolverine**, **Dark Beast**, and **Sugar Man**, these larger format figures each feature a sound and an action that suits their character. And best of all, the batteries are included, giving you the chance to try them out while they're still in the package.

PLAYMATES APPEARS WITH A FLASH

Aside from **Star Trek**, another Playmates line to look for is their new **Flash Gordon** assortment. To coincide with the release of the new animated television series, these are in stores now and look fantastic, with detailed sculpting and bright colors. The female figures, **Dale Arden** and **Princess Thundar**, are the short packs (of course), with **Kobalt the Mercenary** looking tough too.

Flash



TOTALLY COOL TOTAL JUSTICE

As previewed in our big Toy Fair issue (**FAN** #11), Kenner's new **Total Justice** line, featuring the characters we all know and love from the Justice League of America, will hit stores in late September. With the initial assortment featuring **The Flash, Green Lantern, Batman, Robin, Aquaman**, and **Darkseid**, each figure comes packaged with "fractal techgear," launching weapons, and/or detachable armor, and according to Kenner, the Aquaman figure will feature either a gold shoulder cover or a black one. So watch for those variants.

FIFTEEN INCH G.I. JOE?

Rumors have made their way to **FAN** regarding next year's special **G.I. Joe** product from Hasbro. In commemoration of Joe's thirtieth anniversary, many collectors have been expecting an announcement regarding a special project for some time, and according to sources close to Hasbro, a 15-inch figure is being planned for release sometime next year. No details have been released about the project as of yet, though the figure is expected to be limited-edition and priced accordingly. **FAN** will keep you updated as information becomes available.

MARKET REPORT

by James Bullock

•RECENT TOYS•

KENNER

•BATMAN

Batman Animated is still hot with the **Penguin** ($75-$85) and **Riddler** ($40-$50) leading the way. **Combat Belt Batman** is still on the move as it gets tougher and tougher, with prices reaching the $45 mark. The **Robin Dragster** is finally slowing down a bit, though, since some are starting to emerge from the basements of hoarders. Prices for these have settled down to around $350-$450 MIB. Other rising stars in this line are **Poison Ivy** ($35) and **Phantasm** ($30) who, after a decline earlier this year, are back up. Other hot figures are **Two-Face** ($25), **Catwoman** ($30-$35) and **Bruce Wayne** ($20).

•STAR WARS

Although the infamous .11 case has stifled sales of previously hot **Star Wars POTF2** figures like **Leia** and **Lando**, the line in general has had a surge thanks to the delayed release of the **Shadows of the Empire** line. The **Swoop** vehicle and **Slave-I** are out now as well as the **IG-88** and **Boba Fett** 2-pack. The rest of the line with the **Leia Boussh** and assorted **SOTE** characters should also hit by the time you read this. In the meantime, figures are down: **Leia** ($20), both **Ben**s ($25), **Lando** ($15) and the rest (less than $10). The exceptions are **Boba Fett** with the half circles ($25) and the **Tie Pilot** with the sticker ($16-$18).

MCFARLANE

We've been spoiled for the past few weeks with a whole flock of new McFarlane figures, including the new **Wetworks** and **Spawn** assortments. Although these aren't surprising anyone in the aftermarket (the usual $20-$25 for short packs, $8-$10 for everything else), they exhibit the type of quality which makes for great figures. In other words, nice figures, Todd!

PLAYMATES

Star Trek TNG is hard to read, thanks to the limited three. The **Barclays** have hit and are in the $250-$300 range for now. Expect this to settle out at around $250, since there are twice as many of him as the **Yars** and **Picards**. Other figures are slow movers since everyone's focus is on these. **Thomas Riker** is back down around $150 on an American card and **Red Data** has fallen a bit to $200.

•NOT-SO-RECENT TOYS•

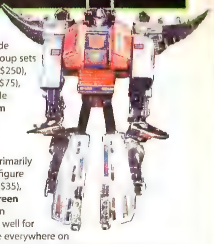
HASBRO

•NIGHTMARE BEFORE CHRISTMAS

Nightmare Before Christmas is still on its way to becoming a cult legend and the figures are reaping the benefits. These came out in super-short supply and, as the popularity of the overlooked film kicks in, people hunting for the figures are experiencing massive collector competition. The market is growing while the supply is waning. Figure sales include loose **Sally** ($40), loose **Scientist** ($30), loose **Jack** ($15), **Behemoth** MOC ($45), **Mayor** MOC ($60), **Sally** MOC ($90), and **Jack as Santa** MOC ($25). The large figures are hot as well with **Sally** fetching up to $550 now MIMB. Watch this line. No matter what the condition or who the character, these aren't up for sale for long.

•TRANSFORMERS

Transformers mania is getting out of control. Johnny-collector is buying loose complete pieces at astounding rates while big money collectors are shelling out major cash for high quality boxed pieces. While there seem to be plenty of loose pieces to go around, boxed collections are becoming more and more scarce. MIB sealed **Transformers** sales include Snarl ($60), **Scorpinok** ($175), **Crosshairs** ($55), **Chromedome** ($60), full individual merge-group sets of **Combaticons** ($155) and **Stunticons** ($165), **Sky Lynx** ($120), **Metroplex** ($65), **Reflector** ($250), **Goldbug** with Decoy ($50), **Gnaw** ($60), **Prowl** ($125), **Tracks** ($75), **Grapple** ($65), and **Skids** ($85). MIB open bubble sales include **Mirage** ($75), **Cyclonus** ($60), **Sunstreaker** ($75), **Starscream** ($125), **Skywarp** ($100), **Ramjet** ($75), and **Blaster** ($50).



KENNER

Super Powers have been climbing in demand, but primarily for loose complete pieces. Loose NM and complete figure sales include **Plastic Man** ($50), **Samurai** ($50), **Tyr** ($35), **Shazam** ($23), **Mr. Freeze** ($25), **Green Arrow** ($25), **Green Lantern** ($26), **Red Tornado** ($30), and a loose clean **Batmobile** for $55. Carded sales are only doing well for third series guys, except for **Cyborg**. These are everywhere on **Super Amigos** cards for $50 a piece, so watch out for phony loose pieces. And, one piece which is becoming ultra-tough is the **Super Amigos Riddler** which, on a Mint card, fetches up to $135.

MATTEL

Loose and carded **Secret Wars** figures seem to be on the rise again. Recent carded figure sales include **Black Spidey** C9 ($65), **Electro** C6 ($75), **Constrictor** C6 ($50), **Wolverine** with black claws C8 ($45), **Falcon** C9 ($50), **Hobgoblin** C9+ ($55) and **Iceman** C9 ($80). Loose figure sales include **Wolverine** with black claws ($15), **Iceman** ($45), **Black Spidey** ($25) and **Falcon** ($18). Although the prices don't seem too much higher, the demand is, so the prices should follow suit very soon.

Kenner's 12" Indiana Jones

•NOT-AT-ALL RECENT TOYS•

KENNER

•INDIANA JONES

These figures have picked up a bit with the 12-inch **Indy** gaining in demand big-time. It now fetches a quick $125 if loose and complete and $250 in the box! In a mint sealed box, $300 is not unheard of. Loose figures are doing well too since carded figure prices are going through the roof. Loose sales include **Indy** ($50), **Marion** ($75), **Indy as German** ($25), and **Belloq in Robes** ($10).

•STAR WARS

Star Wars is hotter than ever and the toys aren't getting any easier to find. Non-collectors are becoming wise to the value of old figures and are no longer dumping them at yard sales for 10¢ each. And, since dealers are feeling the pinch, so are collectors. Some pieces which are becoming a lot rarer than previously thought are the **Dewback** ($50 loose and $125 MIB) and **R2D2** with pop up saber ($90 loose!). Also, the **Blue Snaggletooth** is becoming exceedingly rare, leaving **Yak Face** in the dust. People are offering to trade **Yak Face** and $20 for a nice **Blue Snag**. These are ultra-tough in nice shape, though, since the boots scuffed so easily. A mint piece gets $150 easy, while scuffed pieces get $100-$125, depending on the degree of damage.

The elusive Blue Snaggletooth

Carded figures have been slow lately, except for the ultra-rare, but loose figures disappear when priced anywhere near reasonable. Loose complete, NM figure sales include **Yak Face** ($150), **A-Wing Pilot** ($50), **Han Carbonite** ($125), **Luke Stormtrooper** ($140), **Yoda** with brown snake ($30), **Cloud Car Pilot** ($17), **Imperial Dignitary** ($55), **Lando General** ($55), **Wind-up R2** ($75) and **Romba** ($23). Playsets and vehicles are doing well. Vehicles seem to sell best loose, complete and mint like the **Tie Interceptor** for $45, **Tie Fighter** $35, **X-Wing** $35 and **Cloud Car** $30. **Taun Taun**s and **Wampa**s are catching on too at $25 and $20 respectively, loose and nice.

MEGO

All Megos are doing very well if loose and complete. Packaged Mego sales are pretty dead, even when priced well. Loose complete and NM sales include **Superman** ($35), **Cap. America** ($40), **Joker** ($40), **Kid Flash** C5, no acc. ($40), **Wonder Woman** ($80), **Talos** C7 ($100), **Uhura** ($35), **Scotty** ($55), **Thor** ($120), **Conan** ($120), **Tarzan** ($35), **Shazam** ($50), **Green Arrow** ($85), **Green Goblin** ($85) and **Lizard** ($60).

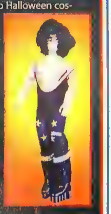
benn's geek corner

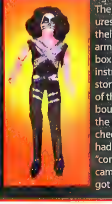
KISS -PAUL & PETER

1978

Mego Corp.

"I wanna rock-n-roll all nite/And party every day," was the KISS mantra, like so many rock bands from the '70s. However, KISS did it so well, with such panache, that they had a whole liscensing machine behind them. From these 12 1/2" action figures to Halloween costumes to pinball machines, the whole world was covered in KISS memorabilia, and subsequently became a nicer place because of it. Now, with The Demon, Starchild and the rest reunited, back in make-up and rock-n-rollin' all nite, these collectibles are becoming harder to find than ever (which is why only **Peter** and **Paul** are shown, I'm having a helluva time finding **Ace** and **Gene**—it's getting so bad at times I'd swear I hear them singing "Benn we hear ya cryin'/but we can't come home right now...").





The two figures shown above are missing their oh-so-'70s-stylin' rock-n-roll arm bands. Also, the back of each box came with cut-outs of their instruments. [An interesting side story related to me by the owner of the antique shop where I bought the figures: members of the band The Goo-Goo Dolls were checking these figures out. They had just left and were going to "come back" for them when I came into the store. Of course, I got them first. Haaa-haa.]

TOP 10 NEW TOYS

10. BEN KENOBI long-saber, both versions
$25 each
STAR WARS POTF 2
One of the few first series figures to maintain demand, both long-saber versions of Ben are tough and running neck and neck.

9. TARGET WWII G.I. JOES African-American
$35 each/$125 a set
TARGET EXCLUSIVE
These are already selling for more than their Caucasian comrades.

8. SLAVE-1
$30-$35
STAR WARS SOTE
These are starting to show up in better quantities, so demand is being satisfied. But, so far, it's the most popular non-figure piece of the line.

7. LT BARCLAY from Projections
$250-$300
STTNG
He's out now, so his demand has marginalized that for **Yar**, even though there are twice as many of him.

6. COMBAT BELT BATMAN
$40
BATMAN, TAS
The sleeper of the line, this piece is still climbing. Collectors need him but no one bought him in the first place, so there are few available for resale.

5. TASHA YAR from Yesterday's Enterprise
$450-$600
STTNG
She came and went very fast and now collectors are trying to catch up. With fears of any reissues proven unfounded, interest is picking up.

4. SPAWN #50 FIGURE
$125
DIAMOND RETAILER EXCLUSIVE
So far the toughest and most demanded premium **Spawn** figure, already in high demand only one month after release!

3. TAPESTRY PICARD
$500-$700
STTNG
The best of the limited three, this figure is holding on. People asking $1,000 and up are in dream land!

2. MAIL-AWAY SISKO
$75
STTNG
This figure was only available though a SEGA mail-in offer. They're all gone now, and no one knows how many there really are.

1. PENGUIN
$85 on American cards
BATMAN, TAS
Still super tough and not getting any easier. This figure will be the nemesis of anyone trying to complete the line.

SPECIAL McFARLANE TOYS UPDATE

Because there have been so many new releases from McFarlane Toys of late, we thought we'd take this opportunity in **FAN** to bring you both a round-up of those releases as well as a look at what to expect in the months leading up to the big holiday season.

CHAOS RULES AT McFARLANE

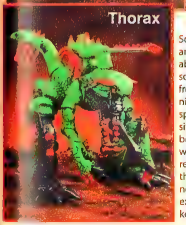
As promised last issue, here's our look at the latest line from McFarlane Toys—**Total Chaos**. Based on ideas by Todd McFarlane that he explains as being too strange for inclusion in any of his studio's other lines, these were figures he felt just had to be made. There's no word on how many of these characters will show up in **Spawn**, but you can bet these figures will fly off the shelves as fast as previous McFarlane releases. Included in the line will be **Hoof**, **Dragonblade**, **Gore**, **Thorax**, **Al Simmons**, and **Thresher**. These should be in stores any second, so keep an eye out.

DIAMOND EXCLUSIVE SPAWN A TOUGH FIND

With every fifty **Spawn** #50 comics retailers ordered, they received a very limited **Spawn** figure made especially for that promotion for Diamond Comics Distributors. Now, the new **Spawn 50** figure is driving collectors crazy, as there are many more **Spawn** toy collectors than figures made, and no one wants to let theirs go. At first these figures were going for $35-$40 each on the secondary market, but recently they've climbed to $100-$125 each, making them the toughest current **Spawn** figure out there. With the success of this promotion, perhaps it's only be a matter of time before we see another exclusive figure from McFarlane.

13 INCH FIGURES A HUGE SUCCESS

It was no surprise that the **Spawn** and **Angela** 13" figures flew off of the shelves as soon as they arrived in stores last month. As the first McFarlane toys of their size, collectors were quick to snap them up. Now McFarlane is set to release two more 13" characters—**Medieval Spawn** and **Violator**. Look for both of these in time for the holidays.



FAO SCHWARTZ SPECIAL MAXX PACKAGE

Soon at FAO Schwartz toy stores around the country, you'll be able to find the much sought-after **Maxx** figure from McFarlane, accompanied by *four* **Isz** figures! This special package will be exclusive to FAO Schwartz and will be available in limited numbers, with the **Maxx** figure being a repaint and no word on the color of the **Isz**. Also no word on when to expect this one, so keep an eye out. ■

Psychotic Reactions

•songs from the overstreet® gift shop•

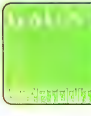
A ASS POCKET OF WHISKEY
R.L. BURNSIDE
MATADOR

Your local "alternative" station leaves you nothing but blue?
Want something else, but don't know what to do?
Want something good, wanna hear something frisky?
Brother, what you need is **A Ass Pocket Full of Whiskey**!
Featuring R.L. Burnside with power and emotion,
and Russel and Jon from the Blues Explosion.
And so this CD you ought to choose,
or else you'll really need more booze.
—Steve Messick

NO LUNCH
D GENERATION
COLUMBIA

What sense would it make for a struggling rock band to hire x-New Wave non-fashion statement, Ric Ocasek to produce their label debut CD and put 4 old cuts newly recorded on it? I don't know...but bless its pointed little crackhead self, this disc works. From the opening guitar yankfest of "Scorch" to the blatant sellout confession of "Capital Offender," **No Lunch** puts you right next to the band members there in the detention hall. These bad boys called the teacher "daddy-o" and raided the lockers in the gym destroying your Pearl Jam tape. They're the rock band that happily put you in a constant state of being grounded. This CD is their signature in your yearbook.
—S. Leonard Hedeen

KRYPTONITE
GAUNT
THRILL JOCKEY



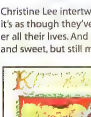
We last checked in with Gaunt back in **FAN** #11; liked 'em them, like 'em even better now. And it appears that things couldn't be going better for the band: They're bouncing around labels, getting bigger and better every time. They also get weekly airplay on MTV, as they wrote the theme to *Buzzkill*, so the future is looking pretty bright for the boys. As for **Kryptonite**, it starts with a crack and never lets up. The opener "Kryptonite" fuses an unobtrusive horn section with the break-neck punk rock speed at which Gaunt play. They throw a nod to the '70s punk scene with "Transistor Sister" and they even bring it down a few dozen notches to serenade us with the sparse and mellow "Deranged." An excellent album in these troubled "alternative" times, Gaunt plays with an honesty and ability that is a true alternative to what else is out there.
—Joseph P. Rybandt

THE DARK SAGA
ICED EARTH
CENTURY MEDIA RECORDS

What happens when Metallica meets **Spawn**? You get Iced Earth's **The Dark Saga**! Ten headbangin' songs all in tribute to Spawn, everyone's favorite comic book character! From the title track to "Slave To The Dark," this CD will give all you Spawn fans reason enough to throw down your comics, gather your friends, and start moshing! Most of Iced Earth's powerful lyrics and music come from rhythm guitarist Jon Schaffer and lead guitarist Randall Shawver. Don't let some of the slower intros fool you...this is serious wall shakin' speed metal, sure to turn any **Spawn** fan into an Iced Earth fan!
—Jennifer Unglesbee

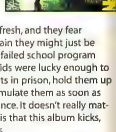
LIVRE DES MONSTRES
KITTYWINDER
ZERO HOUR

Meandering through the same fields that Throwing Muses once picnicked in (think **Fat Skier**), Kittywinder has produced an album that harkens back to the whole mid-eighties Boston scene (anyone remember The Pixies?), but takes a nod from the current British invasion. Stephanie Giorgio and Christine Lee intertwine their voices so well it's as though they've been singing together all their lives. And the music is crunchy and sweet, but still melodically dense and complex. "Monopoly Girl" and "Deep Sea" sound like songs that have been channeled though a nearly insane psychic reading your mind. But **Livre Des Monstres** isn't frightening, even though the album title translates to "Book of Monsters," a reminder of those picture books you'd forgotten you used to read when you were a kid. **Livre Des Monstres** actually seems composed in a beautiful language you may have forgotten you ever knew but really miss speaking in quite a bit.
—Christopher Woodward



SCARED STRAIGHT
NEW BOMB TURKS
EPITAPH

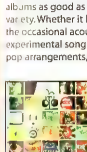
Death, destruction, disillusionment, it's all there, and the Turks sound like they enjoy it. So who exactly is supposed to be scared straight? Maybe fans of the Turks' previous records, the best, most intelligent and wildly frenetic 2-chord garage fury to be released in the '90s? Maybe when purists hear the horns, piano, organ, etc., they won't yell "sell out." Or maybe the Turks are afraid, after releasing several quality albums, that change is required in order to remain fresh, and they fear change. Then again they might just be referring to that failed school program where the bad kids were lucky enough to meet real convicts in prison, hold them up as heroes, and emulate them as soon as they got the chance. It doesn't really matter, all that does is that this album kicks, really, really kicks.
—Benn Ray



NO CODE
PEARL JAM
EPIC

The thing that's made each of Pearl Jam's albums as good as they've been is their variety. Whether it be power chord rock or the occasional acoustic harmonizing, experimental song structures or churning pop arrangements, each Pearl Jam release has covered more musical ground than the last. And **No Code** is no exception. From the mantra-chant of the first single, "Who You Are," to the thrashing torrent of "Habit," to the Harvest-era Neil Young sounds of "Off He Goes" and "Around the Bend," this is Pearl Jam at its most musically daring. It is Neil Young, in fact, that Pearl Jam sounds most like on **No Code**, with the harmonica, wavering guitar, and threadbare emotions on "Smile" so similar to the best recent Neil Young I had to check to liner notes to see if he'd written it for them (he didn't). Come to think of it, the variety and sheer mastery of so many styles of musical presentation is what makes Neil Young's best albums brilliant. Such is the case with **No Code**, as a more mature Pearl Jam places gentle, painful arrangements right next to soaring, feedback driven numbers, with all of it meshing well and making this the best Pearl Jam album yet.

—Christopher Woodward



FILTHY LUCRE LIVE
SEX PISTOLS
VIRGIN RECORDS

The rallying cry has been changed. With the Sex Pistols reunion tour and subsequent release of their live performance, Johnny Rotten should be singing "I am an Anti-Christ/I am a Capitalist/I know what I want/And I know how to get it." The band that fabricated *The Great Rock 'n Roll Swindle* is fabricating another one. However, unlike other rock dinosaurs who attempt to maintain the pretension of artistic integrity (like the Rolling Stones, for example) Rotten has made no bones about it, he knows they're "Fat, 40, and back," and he wants your cash. And in the materialistic '90s, this is perhaps more disarming to the mainstream than threats of anarchy would be. The sound on **Filthy Lucre** is the Sex Pistols as big, dumb, arena rock, the same sound they once affronted. Even though it's disturbing to hear the audience, mostly cloth ball cap wearing Green Day fans, sing along with "Pretty Vacant," Rotten at least cushions the blow by sarcastically announcing "It's sing along with Johnny time." Rotten asked on stage the last time the Sex Pistols would play together before the reunion, "Ever get the feeling you've been cheated?" After listening to this disc, ask yourself that question. If the answer is "yes," then you understand exactly what the '90s Pistols are all about.

—Benn Ray

SALTBOX
RED AUNTS
EPITAPH

Everybody should be fortunate enough to have aunts like these women. The kind of chain-smoking, hard-drinking aunt who, every once in a while, would invite you into her room, play you the coolest music you've ever heard and allow you to drink and smoke with her. The Red Aunts are moving towards a great album, but they're not quite there yet. See, these aunts are in too much of a hurry to play you all their favorite tunes at once, so each song is only a partial collection of other, really great songs. When it's time for you to leave, you've got a head-buzz from the cigarettes, you're a little drunk, and you can only remember the barest fragment of what you just heard.

—Benn Ray

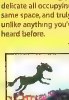
THE SHORT SET

1 Money better spent. **½** You could've done worse. **1½** Good choice, nothing to be embarrassed about. **2** You're definitely in the know. **2½** Pay this for friends and they'll consider you a music guru.

THE FUN OF WATCHING FIREWORKS
THE AMERICAN ANALOG SET
TRANCE SYNDICATE
2
A 40-plus collection of soft sounds and sparse rhythms.
—JPR

THE NORMAL YEARS
BUILT TO SPELL
K RECORDS
2½
Mr. Young, Daniel Johnston and other fragile acoustic crock vocalists influence charming songs where sissy moans and a big rock sound are occasionally distracting.
—BR

HORSE STORIES
DIRTY THREE
TOUCH & GO
2½
An amazing band consisting of a violinist, guitarist and drummer. Angry and delicate all occupying the same space and truly unlike anything you've heard before.
—JPR



BINNDA WACHO
THE FIGGS
CAPITOL
2½
A new CD and a new label for the upstate New Yorkers. Tight guitars with Joe Jackson hung out on stick vocals. Enough rock to sock!
—SLH

HOME X
HOME X
TRANCE SYNDICATE
2½
Alternating between noisy indie-rock and music putting off low-key vibes using a variety of instruments and sounds.
—JPR

TREMBLE UNDER BOOM LIGHTS
JONATHAN FIRE*EATER
THE MEDICINE LABEL
2½/3
This EP confirms my thought that they are the house band from *Dark Shadows* Creepy and kooky really not that spooky to sound like the Fall circa. 1980.
—SLH

SNAPSHOT RADIO
LOIS
K RECORDS
2½/3
Trembling, throaty vocals from Lois Maffeo and textured instrument work make this a gently starling EP worth looking for.
—CW

DOG PISS ON DOG
LOLLIPOP
AMPHETAMINE/REPTILE RECORDS
3
Until the Stooges announce their inevitable reunion tour, this will have to do.
—BR

LOVELIFE
LUSH
4AD/REPRISE
2½/3
"Ladykillers," the opening cut, has all the quirky "pop" isms and cleverly taut lyrics to make it the single of the year. Too bad, Lush goes very lean after the first 4 minutes.
—SLH

EVERYTHING MUST GO
MANIC STREET PREACH
SBS
EPIC
2½/3
Clever album title for a band whose keyboardist recently disappeared. Unfortunately, it appears as if he absconded with their talent as well.
—CW

AQUATICA
SCZNIC
WORLD DOMINATION RECORDINGS
2½/3
A majestic trippy sound drenched in reverb. Played like a cross between New Age and older Pink Floyd.
—JPR

FYULABA
SNFU
EPITAPH
3
Straight forward punk rock which they used to play better long ago.
—JPR

RECEIVING THE GIFT OF FLAVOR
THE LIRGE
IMMORTAL/EPIC
3
Somebody sound the alarm; these guys have been going through Rage Against the Machine's garbage again
—CW

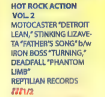
SECRET SWINGERS
VERSUS
CAROLINE
2½/3
Classic pop song structures with a tinge of that gnarled, I've-been-brushing-my-teeth-with-this-guitar sound that's all the rage lately.
—CW

SINGLES ONLY

THE CHECKERED CABS
"SOMETHING ABOUT THE WEEKEND" b/w "HEATH-OFF 8"
REPTILIAN RECORDS
2½/3
Ska for beginners; typical generic music with very non-typical vocals
BR

HOT ROCK ACTION VOL. 1
BLANK "SUPER SPY MODE," HEADLICE "SOON ER OR LATER" b/w LIST LESS "KE'MO," HORSE BREED "MALE"
REPTILIAN RECORDS
2½/3
Ultra-distorted experimental noise rock and metal disintegrating in acid with an occasional catchy riff thrown in; this is a fine sampling of some bands you've never heard of.
—BR

HOT ROCK ACTION VOL. 2
MOTOCASTER "DETROIT LEAN," STINKING LIZAVETA "FATHER'S SONG" b/w IRON BOSS "TURNING," DEADFALL "PHANTOM LIMB"
REPTILIAN RECORDS
2½/3
A very erratic collection with Motocaster and Iron Boss more than making up for the other band's weaknesses.
BR



MANGA ANIME

By Jason Topolosky

Good Girls don't cry...

In a new explosive action series from Manga Video, there is finally an answer to terrorism: **Angel Cop!** in which the government has developed a police force that is just as ruthless and deadly as any terrorist group.

It is the not-so-distant future, and Japan possesses the leading economy in the world. As a result, the island nation becomes a hotbed for terrorist attacks. With the development of a Special Security Force, The Japanese Government begins a counter-offensive strike against terrorism. The Special Security Force, unlike its predecessors, is an elite corps of police officers who get the job done, but with a bit of a tendency to overdo it!

Angel is a particularly enthusiastic member of the SSF who is far from angelic. When she isn't blowing away bad guys, she's acting like one of the guys— cursing, obsessed with finding the biggest gun possible, and taking on more than she can handle!

In episode one, Angel and her partner Raiden track down members of the Communist Red May as they are about to bomb the Tokyo Stock Exchange. The two law enforcement agents stop the bombing, but not before Raiden is shot. Angel, however, manages to kill one of the fleeing terrorists.

Unfortunately for her, their leader escapes. Without Angel's knowledge, the remaining bombers are wiped out by a mysterious man who suddenly vanishes into thin air. When Angel returns to help Raiden, she discovers that someone has removed him and all evidence of the shoot-out.

Later in the series, much to Angel's horror, she finds that a government scientist has transformed her dying partner into a half-human/half-machine crime fighter. Angel learns that the mysterious vanishing man is actually a member of the Hunters, genetically altered vigilantes with a unique knowledge of explosives!

Angel Cop is by far one of the best action/adventure series available. With all the guns, explosions, and mayhem, it's just like any big-budget buddy-cop picture from Hollywood.

...And Good-bye Girl-types!

Created by the world's best-selling female manga artist, Rumiko Takahashi, **Ranma** 1/2 is the tale of an unlikely hero. Unlike most superhero or American-style martial art cartoons, **Ranma** 1/2 is filled with sophisticated,

subversive themes, and it steadily attracts one of the most diverse audiences of all animated programs on sale today.

Viz Video has recently released the **Ranma** 1/2 **Digital Dojo Box Set** with a s.r.p. of $199.95. The set contains episodes 1-9 of the television series plus bonus music videos. The Ranma 1/2 video jukebox contains every opening and ending theme from the long-running Ranma 1/2 TV series as it aired in Japan, presented music video style. The music video includes both Japanese and English lyrics.

In the **Ranma** 1/2: **Digital Dojo Box Set,** see how teenage martial artist Ranma meets his would-be fiancee, Akane Tendo, the tomboy queen of the high school set, with whom every boy wants a date ...but they have to beat her at combat first. Ranma doesn't want anything to do with romance, but that's not what fate has in store for him!

Throughout the TV Series, Ranma finds himself facing off in one martial arts battle after another, with the most bizarre assortment of adversaries to be found anywhere. Among them, teen swordsman and amateur poet Tatewaki Kuno, the most devoted of Akane's suitors, who soon develops a fondness for the mysterious "pigtailed" girl; the directionally challenged Ryoga (an old enemy from Ranma's past, who has a grudge beyond all other grudges) and the Chinese Amazon Shampoo, who is bound by her tribal law to kill girl-type Ranma! And that's just the beginning of Ranma's troubles in this wacky martial arts sex comedy. All of these tapes are available as individual tapes, and the entire series is here.

And for the more adventurous viewers... there are quite a few additional Ranma tapes available. Among some of the more popular ones are:

Ranma OAV #1 Desperately Seeking Shampoo. In this fan-favorite, Shampoo is cursed with a new piece of jewelry...a brooch which alters her feelings of love depending on its orientation!

Ranma 1/2: **Darling Charlotte** To defend P. Chan's good name, Ranma and Akane team up against the "Golden Pair" in an anything-goes martial arts/figure skating championship!

Ranma 1/2 Hard Battle: Ukyo Can Cook Lots of people around town have got their reasons for despising Ranma, but Ukyo's grudge against him goes way back—all the way to their childhood! ■

Other Ranma 1/2 titles currently available:

OAV #2 Like Water for Ranma
OAV #3 Akane and her Sisters
OAV #4 An Akane to Remember
OAV #5 One Grew Over the Kuno's Nest
OAV #6 Faster Kasumi, Kill! Kill!
The Movie: Big Trouble in Nekonron China
The Movie 2: Nihao My Concubine
It's Fast or it's Free
Cat-Fu Fighting
Chestnuts on an Open Fire
Cold Competition
Breaking Point
Fowl Play
The Evil Wakes
Goodbye Girl-Type
Tough Cookies
Ranma & Juliet
Dim Sum Darling
Dharma Chameleon
Once Upon a Time in Jusenkyo

CARD SHARK

BY MAX GOTTFRIED

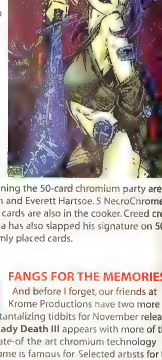
BANDAI & UPPER DECK FLEX SOME MUSCLE

Bandai, best recognized as the company that unleashed *The Mighty Morphin Power Rangers*, has joined forces with The Upper Deck Group, one of the premier manufacturers of sports trading cards. Together, they have combined to forge a global strategic alliance. Through this association, Upper Deck plans to take advantage of Bandai's international distribution network and to tie in with Bandai's popular licensed children's characters and other entertainment products.

But before this marriage is consummated, Bandai will be producing two card series on its own. Saban's *Power Rangers Zeo* will be a 90-card series sold in eight card foil packs. Six foil chase cards are randomly inserted along with one pop-up check list. Cardzillion, a dispensing machine system located in Toys R Us stores, was previously the only way of obtaining trading cards featuring Bandai's characters. The second card release features Saban's newest series, **Beetleborgs**. This 90-card series will also come in foil packs with the same breakdown of chase cards as **Power Rangers Zeo**. While mature collectors may snicker, comic and card retailers know that kids will flip for these products.

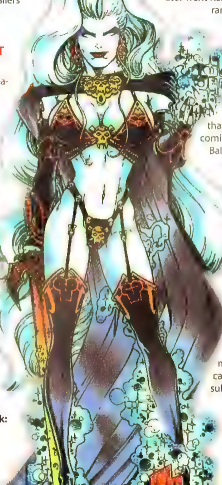
THE KLASSY KINGS OF 'KROME-IUM'

The company leading the way into the chromium mines is Krom Productions, with almost every card series they produce getting the enhanced chromium treatment. Available right now at your local comic/card dealer is the all new, all Chromium **Betty Boop** card set. These 50 cards of all American goodness will comprise various themes including Biker Betty, Boop Around the World, and more. Betty bonuses feature a special black/silver and spot color chromium subset and 4 Mystery chromiums. Each of the packs contain six cards and one HoloChrome sticker. Trent Kaniuga's **Creed Chromium** cards debut in October. Krome assures collectors that this is some of the best work Trent has ever done. Joining the 50-card chromium party are Kirk Lindo, Matt Martin and Everett Hartsoe. 5 NecroChrome and 4 Mystery chase cards are also in the cooker. Creed creator Trent Kaniuga has also slapped his signature on 5 randomly placed cards.



SOMEONE LEFT THE CARDS OUT IN THE RAIN

All that card sharks really want from companies is quality art and subject matter, limited quantity, and perfect collation. Metallic Impressions offers all of this and more with their diverse line-up of top notch all-metal cards. Ranging from **Spider-Man** to **Star Wars**, each collection of colorfully embossed, real metal images comes housed in its own vibrant collector's tin. A perfect example of how beautiful these cards can be is the recently released **Spider-Man** 20-card set. John Romita and John Jr. have each contributed their talents to this perfectly collated set. What's more, a hand-written Certificate of Authenticity is included with each collection to guarantee this as a bonafide limited edition. Whatta deal! Production numbers vary, with the **Spider-Man** sets numbered only up to 12,000. *Star Wars* fans have gleefully embraced each of the trilogy sets. Metallic Impressions has released, and in November they can look forward to **Star Wars: The Art of Ralph McQuarrie**. *Star Trek* fans have gotten in on the action too, as a 20 card series celebrates **Star Trek: The 30th Anniversary** in October.



FANGS FOR THE MEMORIES

And before I forget, our friends at Krome Productions have two more tantalizing tidbits for November release. **Lady Death III** appears with more of the state-of the art chromium technology that Krome is famous for. Selected artists for the comic queen are Steven Hughes, Justiniano, Jim Balent, David Mack, and others. This 90-card chromium series will put card sharks to the test, as **Lady Death III** has a large number of parallel and sub-set cards, so pay attention. 90 ClearChrom (1 card per box), 90 HoloChrome (1 card per box), 90 Mystery Blackmask (1 card per pack), and 90 Mystery Blackmask Fractal (3 cards per box). The chase sets are 5 Fractal cards inserted 1 per box and 500 Pulido/Hughes autographed cards randomly inserted. Whew. Another card series featuring a wild demoness is **Vampress Luxura**. The creation of Kirk Lindo comes to the chromium card frontier for the first time, though Kirk has previously self-published mini sets of conventional Luxura cards. 90 cards comprise a chromium set, including the sub-sets: Character cards, Story cards, Gallery cards, Pin-up cards, and Rookie cards, which debut new Brainstorm characters. The chase cards depict a 9-card triptych and 500 Kirk Lindo signature cards, all in cool chromium.

FPG ANNOUNCES A STICK UP!

They've appeared on every card surface possible, so why not stickers? FPG now introduces Ken Kelly and Boris Vallejo **Fantasy Art Stickers**. In November, each 50-sticker-set will take you to exotic worlds with monsters, warriors, and barbarian babes. Every sticker card will present a different fantasy art masterpiece. The die-cut image will stick to notebooks, jackets, or body parts. Hey, it's even fun for kids, too. The collectible value will be insured by FPG only printing what is ordered. So when they're gone, hasta-la vista, baby.

CARD CONNOISSEUR'S CRAVING CURED

What's great about the card market is there's a different type of card for everybody. Whether it's super-heroes, motion picture releases, sci-fi, fantasy, or simple stuff for kids. Kitchen Sink has made successful inroads with its own niche card series whose subject matter deals with the eclectic, art inspired, left-of-centermentality. Basic 36-card complete sets are packaged in wonderfully illustrated boxes. If I'm interested in Beat characters like Lenny Bruce or Mort Sahl, don't bother me about collation problems. The same goes for **Goon Squad** by Charles Burns or **Oddball Comics**, featuring the craziest comic books ever published. I'm not looking for any chase cards, as the high quality presentation of this particular taste is satisfying enough. For those still wanting collectability, the limited press runs of only 3,000-5,000 boxes will appease even the hardcore card shark. This Fall, Kitchen Sink's newest card set will be **Veil Of Delirium** by Todd Schorr. For those unfamiliar with Mr. Schorr, this one-time illustrator built an impressive 20-year career providing art for Coca-Cola, Warner Bros. and Time magazine, just to name a few. And back in 1979, your friendly neighborhood Card Shark himself was part of the Annual Society of Illustrators Show with Todd Schorr. Todd has since made the transition from illustration to painting. His popular, iconic imagery is a roller coaster ride for the eye. The complete boxed set of 36 acrylic paintings on cards will juggle your brain for $12.95.

MS. SMITH GOES MAXI

Edenquest **Maxi Cards Series 1** featured the bodacious Pamela Anderson-Lee, and 14 stunning Dufex foil-etched cards never looked so good. So how does High Heels Productions top that? Try **The Anna Nicole Smith Collection**. **Edenquest Series 2** includes 14 dazzling extra-long cards in a complete set, with the former Playmate of the Year appearing in two versions; standard and adult, allowing those over 18 to get more of Anna Nicole. 5 extra standard-size cards have Ms. Smith romping through the waves in the all-together. No matter which you select, each version comes exquisitely packaged in a foil etched double sleeve.

TRICK OR TREAT. THESE CARDS ARE SWEET

Since 1981, horror movie hostess Elvira, has scared the pants off viewers. She has even declared Halloween her official holiday. Comic Images seems to agree. As the mist rises from the ground and screams are heard in the night, appearing this October will be **Elvira, Mistress of the Dark** Collector Cards. 72 chilling cards on premium 24-point card stock will present rarely-seen photos of Elvira from personal and guest television appearances to calendar and poster art. Bedazzling bonus cards are in your future with six "Spookshow" chromium cards and 500 Elvira autographed cards all randomly inserted.

GO TO INFINITY & BEYOND...AGAIN

Just in time for the home video release is **Toy Story Series II** from Fleer/SkyBox. The first series set a precedent for interactivity in trading cards, and number two promises even more fun with construction cards, color your-own-iron-ons, and cards featuring word bubble stickers. The 75 cards of **Toy Story Series II** will have you flying like Buzz Lightyear to land all the spiffy sub-sets: Make-a-Mutant cards, Finger puppets, Character cards, and lots more. Better round up the posse, Woody, because 11 card packs can be lassoed for $1.49 each. YeeHaa.

THE MYSTERIOUS AND ODD DISAPPEARANCE OF X-FILES FINEST

Recent reports of a scheduled **X-Files Paranormals** series in Topps' fabulous Finest format were the strange doings of unknown sources. Plans for a chromium card series unexplainably vanished, and preliminary word has it that a much wider format is being considered. Also, coming off the phenomenal success of **Goosebumps** trading cards, Topps is delaying the release of Series 2. This will allow more fans, young & old, to get all the scarey cards they can handle.

FOR THE LATEST BREAKING NEWS, FLEER/SKYBOX GOES TO THE WEB

Card sharks with computer capability can now visit Fleer/Skybox via the World Wide Web www.skybox.com/skybox is the site for consumers to get information and e-mail the company with specific questions. But wait, then you wouldn't be reading the Card Shark column. So just forget I ever told you about it. ■

A character from one of Todd Schorr's **Veil Of Delirium** entries

MEGABYTE ME

TREASURE QUEST

As the first CD-ROM game to offer a prize of $1,000,000, **Treasure Quest** is sure to get a lot of notice by gamers everywhere. And if you're the one to solve the mystery correctly, you could be the million-dollar winner!

What's the Story About?

Professor Jonathon William Faulkner has died, leaving an inheritance of $1,000,000 to the first of his "students" who is able to solve the mystery he's created. To do this, you have to search through every nook and cranny of the professor's ten-room house. Throughout each room, he has hidden words and phrases which, when combined, form a quote. After assembling a quote for each room, you're catapulted to the next room. But you can only gain entry to the next room after solving the mystery of the first!

Five icons hover in each screen. The first four are always the same: A notebook (which launches the program's notebook feature where you can keep notes of your progress, write down clues, etc.); a pocket watch (which will take you back one screen); a paper airplane (which will allow you to exit the game); and a globe (which will take you back to the navigation screen). The fifth icon will take you back to the main screen of the room you are in, and it differs depending on what room you're in (a chair for the den, lamp for the bedroom, etc.).

Once you've gone through the house, you're only one step away from solving the mystery. Just submit your claim for the one million dollar prize.

When I've Solved the Mystery, Then What?

Players must submit on 8 x 11" paper the registration card number in the upper right hand corner, the ultimate solution, a list of the ten quotes (one for each room), and an essay of at least 1,000 words explaining where the player found each word of the quote for each room from the images in that room, and how the player derived the ultimate solution. The essay will be evaluated by a panel of judges based on intuitiveness, deductive reasoning and content.

Special Clues

Terry Farrell, one of the stars of TV's *Star Trek: Deep Space Nine*, is your spiritual guide. She appears in ten intriguing costumes, performing different mystical role in each room of the professor's mansion. Farrell is featured in dozens of video clips to assist you in your million do lar quest. Be sure to watch every move and listen closely when she speaks, because everything, down to the paintings on the professor's walls, may be a clue.

With one million dollars at stake, the competition will be furious, and you can't afford to dawdle. In fact, it's a mystery so demanding it ca be solved only by…one person! Definitely a cool way to waste time, especially with a million dollars at stake.

—Daryl F. Mallett & Kim Baltz

GAME REVIEWS

COMMAND & CONQUER

PC CD-ROM/(soon to be released for Mac)

WESTWOOD STUDIOS

This game swept through the office like a brush fire lit by lightning strikes! Every minute of the d was devoted to finding some excuse to sneak to the PC in the back and load up these discs. The future is destined for war, a war over the unearthly dangerous Tiberium. The Nod control a great portion of the Tiberium resources as well as key points on the planet. The GDI are trying to take i all back. Or you can play it the other way around, that's the cool part. Let go of your Id and play th nasty Nod, or embrace the Super-Ego and play the do-gooding GDI. All 30+ levels are amazing (a frustrating if you're getting your ass handed to you), with the details of destruction and the pace recovery set on high! Almost every level drops you in like a newborn babe, leaving you to build your base, mine some Tiberium and kick some major ass! And the cut-scenes...get outta here, the cut-scenes are freaking amazing, with incredible imagery and details to perfection. This game ca consume all aspects of your life...Beware!

—Joseph P. Rybar

SCI-FI TRIVIA GAME

CD-ROM FOR PC

BYRON PREISS MULTIMEDIA

Alrighty then. Lets see how smart you are **FAN**boy! I've got a little game here that'll make your brain just ooze with anticipation. With over 5,000 questions dealing with books, television, comic books, movies, and a special wormhole section that covers a whole bunch of stuff, you'll really have to use that mushy blob you call a brain to beat this one. You also get some really neat graphics that go along with the correct answers, plus you've got this pain in the ass of a host named Morphix. I think it's supposed to be a cyber version of Alex Trebek. Anywho, if you think you've got what it takes, then pick up a copy of this one today. Personally, I think them boys down at the Sci-Fi channel need to check their facts because I keep gettin' beat, and I *know* I got what it takes!

—Todd Hoffer

ABUSE

FOR MAC

BUNGIE

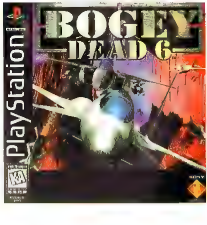
You gotta love the guys at Bungie. I mean **Marathon** is *the* staple of our office warfare, and it looks like they've done it again with **Abuse**. Here's the deal: You're a prisoner, one Nick Vrenna, and you claim to be falsely accused. The kicker is that you're the only one that hasn't been f%#@ed up by this Abuse thing the prison higher-ups are working on. Abuse triggers mutations and aggression. You got it? Good! Now, go in there and kick some mutant ass! As you run through the levels of the prison, you collect armor, special powers, and all the weapons you're going to need to deal with all the mutated prisoners trying to drag you down. As opposed to Marathon, this game relies on horizontal and vertical scrolling, for that **Pitfall** feel, and it feels great. The i-net demo promises that the full version is gonna be network-able, and us **FAN** guys are giddy in anticipation.

—Joseph P. Rybandt

BOGEY DEAD 6

FOR PLAYSTATION

SONY



It's here! It's here! After waiting anxiously for weeks, my copy of **Bogey Dead 6**, (the new combat flight sim for Playstation from Sony) finally arrived. As I popped the top of my Playstation, the adrenaline started rushing through my hot little hands. My mission? Shoot down the stolen F-16. All right, a little one on one. THERE'S A MISSILE ON YOUR TAIL, SHAKE IT OFF!! SHAKE IT OFF!! Hey, who the hell is shooting at me? Could it be the dozen or so Migs flying escort for this stolen F-16?! The minute you hit start, that's when the action begins. I won't go into the whole scenario, but I'm sure you can guess the outcome. This has to be the finest flight sim I have ever had the privilege to play. The graphics alone rival any PC sim I ever tested, but the game-play itself is far superior. As you progress through the scenarios, your choice of aircraft gets better. You start out with the F-4—it's not as fast as the rest, but it's a good, rugged aircraft, and if you're good enough, you can move into the *ultimate* flying machine, the F-22 Superstar. Anyway, this is a must-have for any gamer who wants real flying excitement for a fraction of the cost (now that you buy a new Playstation for around $200 bucks—thanks Sony) of having to buy a PC (or the latest military hardware). Even though you can use the regular controller, I would recommend getting a joystick, as it will just add to the excitement.

—Todd Hoffer

PS FLIGHT FORCE PRO

JOYSTICK CONTROLLER

INTERACT ACCESSORIES

Tired of that puny little controller? You want something you grab with both hands? Well then, your answer is here. New from InterAct Accessories is the **PS Flight Force Pro**. This unbelievable piece of gaming hardware is a must have. You've got four specialized play modes, programmable buttons for ever popular ass-kickin' combo moves and an auto fire button for when you come up against some quick shootin' mother of an alien that sliced your buddy's head off with his damn tail and…oh, I'm sorry, I got a little carried away their. Anyway, this is the best controller I've ever tried, and for a s.r.p. only $69.95. What do you have to lose…but for maybe that bogey there on your six. HARD LEFT, HARD LEFT! Sorry. Flight **Force** is for Playstation so go buy one now!

—Todd Hoffer

You Wanna Play Games?

by Steve Fritz

I'm sitting in a bar in Milwaukee (makes sense, doesn't it?) with an old, old war-gamer and getting a history lesson while I kick his tale over a game of **Lunch Money**.

He tells me, "You know the first Gen Con I went to was like the second one, long before many of the people here were born," he tells me. "It was started by us war-gamers in what seemed to be an old warehouse. There was nowhere near the number of people there are today, and **Magic** wasn't even a thought, and no one had even heard of **Dungeons & Dragons**. Think about that. Now look what it's grown to."

It's amazing to think that next year Gen Con will be 30 years old. The only things that have stayed the same are that it's always been in Milwaukee and the war games still go on.

Otherwise, as the old war-gamer would be the first to tell you, it's a whole different kettle of fish. First of all, in the beginning Gen Con only brought a few dedicated hundred or so. While this year's final tally hasn't been released as of press time, all sources at TSR state that attendance broke the 30,000 mark for sure this time. Last year's attendance was 32,500 tickets issued, but probably 27,500 individuals in attendance ...this is due to repeat customers buying two or more single-day passes as opposed to one full weekend pass). Reliable sources at Gen Con feel that attendance was up in total approximately 15% to 20%, so I would thumb nail the total attendance to over 35,000 tickets sold. That's a lot of tickets

I also feel this Gen Con was a marker for things to come. I'm getting the impression that while collectible card games still sold, they are soon NOT going to be the dominant form of gaming. The #1 hot card game was **Lunch Money**. Thing is, as the guys at Atlas Games (who make it) will tell you, **Lunch Money** is not, *let me repeat that*, **not** a collectible card game. You buy a deck and you get all the cards you need. Further, all the cards are the same in every deck. That doesn't mean the card game is a lot of fun. Heck no, it's a gas. I can't wait for Chessex to come out with their **Lunch Money** kit, which will consist of a lunchbox filled with teeth. I'll be the first on the block to buy one, you bet.

After that, the hot card games were collectible, but the cost of buying them wasn't as exorbitant. The other hot games were White Wolf's **Arcadia: The Wyld Hunt**, Fleer/SkyBox's **Star Trek**, and Daedalus' **Shadowfist Flashpoint** expansion set. Only Fleer's **Trek** is under traditionally CCG price structure ($8.95 per starter/$2.50 per booster). Then again, it's **Star Trek** and that's that.

White Wo
came up
with a brilliar
marketing idea
All a gamer has
do is buy two differer
booster-sized packs (called
Character and **Story**) for only
$2.50 each, and you can
start playing immediat
ly. Here's a gaming
company who's get-
ting you into their
game for half the cost o
traditional starter decks. Even
Magic can't say that. As for
Flashpoint, Daedalus was selling th
booster packs for a meager $1.80.
Furthermore, there are only 18 rares
out of the 144-card set.

Are you starting to see a trend here?
Could it be that game companies reali
that gamers are tired of spending hu
dreds of dollars to get into a game?
Heck, even Fleer's **Trek** starter deck
eminently playable from the get

go. Of course, if you want to tune your **Trek** or **Arcadia** deck, you have to buy more cards, but it's not necessary to play the game. Think about it.

That wasn't the only trend I caught at Gen Con, either.

Among the big booths at the show were CompuServe, America Online, and The Entertainment Network. They attracted hordes of gamers for their online/interactive stuff. After all, E-gamers are more than willing to spend tons of time to chock up the tons of experience they need to become really hot on these various games.

That isn't all though. Christian Moore of Last Unicorn made it a point to turn me on to a new gaming company called Holistic Design. They have just produced their first RPG, **Fading Suns**. While I really haven't had a chance to read the basic rule book yet, a quick glance makes it look like an intriguing post-apocalyptic world with dueling feudal houses and all the stuff you've come to expect.

Here's another tidbit. Last Unicorn came out with their second print run of their **Aria** RPG. It was selling like hot cakes. Daedalus had just come out with their **Feng Shui Marked For Death** supplement and sold every copy they brought. Chaosium was having a field day with their **Mythos** RPG, replete with a mock political convention to select Cthulu as their candidate for president (Motto: Why Vote For The Lesser Evil?). Cthulu For President kits were doing very brisk business at $13.00 a pop. Two much anticipated RPG's are Pinnacle Entertainment's **Dead Lands** and Chameleon Eclectic's **Babylon 5**.

What I'm leading to is the sales of role playing games are up—dramatically. Daedalus president Jose Garcia and I differ over the reason this is happening. I feel it's a case of CCGers looking for cheaper alternatives. After all, you spend about $25 for the basic book and then maybe an additional $30 $50 for supplements and you can play the game in those books for years. How many crack card gamers spend under $50 a year for their habit? Darn few. Jose's argument is that a number of people who had dropped out of role playing games for a number of reasons are now coming back in. Either way, what you end up with is healthy RPG sales. Take your choice as to why, the result is the same.

Wizards of the Coast announced the next series of Pro Tour sites, which include:

DATE	CITY	TOTAL PURSE
August 14-18, 1996	Seattle, WA	$200,000
September 14-16, 1996	Atlanta, GA	200,000
November 22-24, 1996	Dallas, TX	250,000
February, 1997	Paris, France	TBA
June, 1997	New York City, NY	TBA
August, 1997	Seattle, WA	TBA

In other words, the big boys—I mean the really big boys—are starting to take notice of the gaming industry. I want to see who gets Coca Cola or Disney to pony up some bucks. That's when it gets serious, folks.

And don't think big media wasn't taking notice. While I was signing up for my press pass, the people behind me were a camera team from CBS. I saw the press list and it included a number of other large television and other news networks.

Somehow I get the feeling that the very insular world of gaming is going through a lot of change. It's also going through a lot of flux. Unlike the comic industry though, the gaming industry is successfully diversifying itself and, more importantly, not only keeping its customers in mind but doing what it can to insure they're happy.

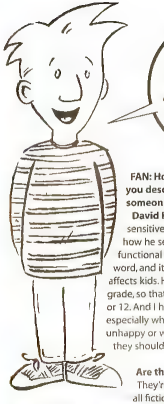
Still, it's amazing to think about what that old gamer at the bar told me. Things sure can change in 10 years, eh?

Oh yeah...before I forget. During Gen Con, the People's Choice Awards were handed out for best games. As any gaming critic, I have my particular faves. After all, I'm sure you saw this column hype the hell out of Daedalus' **Shadowfist**, Fleer's **OverPower** and Mayfair's **Sim City**. Now look at this year's winners:

Best Family Game: **Sim City**: The Card Game (Mayfair Games)
Favorite New RPG: Mage: **The Ascension** 2nd Edition (White Wolf)
Favorite Fantasy Accessory/Supplement: **Birthright** (TSR)
Favorite SF RPG: **Paranoia** 5th Ed (West End Games)
Favorite Historical Strategy Game: **1856** (Mayfair Games)
Favorite Fantasy/SF Strategy Game: **The Hobbit** (I.C.E.)
Favorite Card Game: **Shadowfist** (Daedalus Entertainment)
Favorite Card Supplement: **OverPower/PowerSurge** Expansion (Fleer/SkyBox International)
Favorite Computer Game: **Warcraft II** (Blizzard Entertainment)
Favorite Game Magazine: **Shadis** (Alderac Entertainment)
Favorite Game Master: Jean Rabe
Favorite Tournament: The Fourth Wish (PM Players)

Favorite Family Game, Favorite Supplement and Favorite Card Game, indeed. I feel good knowing the public's with me on these games. Now watch **Lunch Money** pull it in next year. I'm deadly serious. You can bet I'll be at the 30th Gen Con to see it myself.

Final Note: The Magic World Championship match was going on while I was writing this column. Deadlines prevent me from reporting on it in a timely manner. You can imagine what will therefore be part of this column next month. See ya. ■



David Kelly began doing ***Steven's Comics*** *as a weekly strip for alternative newspapers across the country. It soon became so popular that Kelly turned it into a regular comic book, an effort which helped to win him a Xeric grant last year. Thanks to that, he's been able produce a beautiful third issue of the book, which is available this month. A pointed and accurate look at a childhood you'll be surprised you remember,* ***Steven's Comics*** *is sharp and touching, with an art style reminiscent of Lynda Barry or Michael Dougan. You can order* ***Steven's Comics*** *from David at P.O. Box 1450, Chicago, IL, 60690 (#1-$1.00, #2-$2.00, and #3-$3.00).*

tendencies of someone growing up in the first two books. And now it's still basically about this kid who has weird feelings and doesn't know what's going on, but some of the gay storyline has become background. Now it's about a kid and his everyday life for the most part.

FAN: How would you describe your book to someone who's never read it?

David Kelly: It's about a young, sensitive boy named Steven and how he sees life. He's living in a dysfunctional family, for lack of a better word, and it's about that and how that affects kids. He's in about fourth or fifth grade, so that would make him about 11 or 12. And I have a real empathy for kids, especially when I see kids who are unhappy or who aren't treated the way they should be.

Are these true stories then?

They're true to life stories. They're all fictional, but some of them are also based on things that have happened to me or to friends.

What made you get started doing comics?

As a kid, I read comics all the time. The very first comic I drew was a character called Star Woman, and that was when I was about ten or eleven years old. Ever since then, in college and high school, I always did cartooning. And it's probably within the last six years or so that I actually started developing a strip and sending it out to publications.

When you did that, did you have a lot of success right away?

No, not right away. Some publications would tell me I had a good start but it still wasn't there yet or something like that. It was probably about three years ago that it really took off. I got published by a gay paper called **The Washington Blade**, which is a nationally known paper with a big circulation, so that really helped a lot.

Has Steven's Comics evolved much over the years?

Some of my earlier stuff in the second issue isn't even **Steven** really. It's more the precursor to **Steven**. Eventually it came to the point where I didn't want to just do the self-contained stories any longer, I wanted it to go beyond that, and so I started serializing them and delving into more serious topics.

In the write-up, do you want me to emphasize the gay aspect of the comic?

It doesn't matter. I have a hard time saying this character's gay necessarily, because when you're a kid you don't know *what's* going on. And I don't think it matters to most readers. I don't think readers would care either way. I've gotten as much response from straight readers as gay; as much from women as from men. And the gay aspect has taken a back seat in some of the recent stories I've done anyway. I started out emphasizing some of the homosexual

Where do you draw your inspiration from?

Sometimes I read the work of other cartoonists. Lynda Barry is obviously a big influence on me. I just love her stuff. Also Allison Bechtel, who does this strip called **Dykes to Watch Out For**. Though her strip is different than mine, I've appreciated her work so much. She's sort of a best-kept-secret in comics. It's odd because when I was a kid, all I ever read was superhero stuff.

What titles did you read?

Mainly DC stuff, **Batman**, **Superman**, **Wonder Woman** and **The Justice League**. I really didn't start getting into alternative stuff until I was in college in the mid-eighties or later, when I discovered **Raw** magazine and Art Spiegleman. In college I took illustration classes to draw superheros, but I never felt I could cut it as far as superheroes go. I just didn't have the talent to draw that style. So I ended up doing **Steven** because I needed to develop my style and that character worked well towards that end.

What contemporary comics do you read?

I like a lot of the Drawn and Quarterly stuff. I've

self-ser

really enjoyed some of Seth's stuff lately. And there's a cartoonist named Ariel Bordeaux, who does **Deep Girl**, which is really good. And of course Kris Dresen and her book **Manya**; that book's amazing. We worked together at the Chicago Con, which is a really good thing for small publishers and self-publishers to do, combine your resources. We were thinking of jointly advertising, where one side of a card has my stuff and one side of a card has theirs. The reader that like **Manya** would like **Steven's Comics**.

I'd agree. I like both.

I get a lot of mail from people who like both. The way the industry is, it's only natural

that we help each other out. And Kris has been a tremendous help for me.

What advice would you give to other self-publishers?

Don't expect things to happen overnight, it's a long process. But don't give up. It's difficult to deal with the distributors sometimes as well as the stores. Trying to get money out of people can be very difficult. The good aspect of it is that some of the letters I get are actually quite touching, and it's nice to see that people out there appreciate my work.

Do you get a lot of letters?

Yeah, I do. Some of those are very heart-felt. And I tend to get a lot from gay men and lesbians who grew up and went through a lot of the same things that Steven goes through. And I've gotten some of the same kinds of responses from straight people as well. Anyone who grew up and felt a little bit different from other kids can relate to this. When you're a kid, it's difficult if you're not into the same things that other kids are into. I wish I would've done this kind of comic back then, it would've helped a lot.

How much do you follow the comic industry?

Quite a bit. I know it's really hard for new companies to get established. I try not to think about it too much, but, as far as self-publishing, you have to. As for the creative part, I try to do the best work I can. I wish that I didn't have to deal with the business-end of the comic book market. Sometimes that over takes the creative-end, and I don't have energy left when it comes to creating my strip, which, to me, is a lot more important. But, at this point, I figure I'll keep doing the books no matter what happens.

Are you an under-recognized and under-appreciated self-publisher? It doesn't have to be that way. Just send an old Colorforms set and a couple copies of your book to Toph the Self Service Guy, ***Overstreet's FAN*** *1966 Greenspring Drive, Suite 405, Timonium, MD, 21093. David sent a Micronauts Acroyear and now he's famous!*

indy SIDEBAR

CASTLE WAITING
THE CURSE OF BRAMBLY HEDGE
Olio Publishing

Weighing in at around sixty pages, this first book from Linda Medley's Olio publishing is more a mini-trade paperback than a single issue comic, and the story, spanning over a hundred years (though, admittedly, we skip about 99 of those), is both amusing and absorbing in its explaining the captivating mythology surrounding her new series. Something of an adult fairy tale of the *Princess Bride/Time Bandits* bent, this first peek into the world of **Castle Waiting** is a comical adventure that has wit to spare and strikingly drawn, memorable characters spilling from its panels.

Set ages ago in a wealthy town called Putney, a town "so happy that neither you or I will ever see its like," the bulk of the story concerns the birth of the king and queen's first and only child, a beautiful girl. Her birth is blessed by a number of the town's kindly witches, but is then cursed by Mald, the evil sister of the town's most powerful good witch, Medora (isn't that always the way with families?). Sixteen years later, Mald returns to make good on her curse of death, but is foiled by Medora's blessing. Mald does, however, cause everyone in town to fall dead asleep where they stand, and the town is soon overgrown by thorny vines (the Brambly Hedge of the title), making it inaccessible for a century.

I won't tell you what happens or if the Princess is ever freed, but I *will* tell you this is the prologue to an epic story Medley has planned to debut at the start of next year. Whether it's the classical black and white art or the charming characters, **Castle Waiting** is already very reminiscent of another comic you might know of called **Bone**. Get in on this one from the beginning.

—Toph

KINGDOM COME #4
DC COMICS

We waited for three issues to see The Big Red Cheese do battle with The Man of Steel, and issue #4 was supposed to be the pay-off! Eight pages!?!?...that's the pay-off?!?! How many opportunities does the average reader get to view a fight like this? I enjoyed **Kingdom Come**, but it left me wanting: they opened the door to a wonderful world of possibilities but wouldn't let us step fully through. Perhaps the series should have been longer. Parts of issue #4 were gorgeous (I think we all know that goes without saying), but they seemed cramped on the page; they needed to be expanded, they needed more space. And I think when all is said and done, the character of Norman McCay was unnecessary to the story—the heroes and the art told the story. **Kingdom Come** did what was necessary; it sold a **lot** of copies, it made a lot of people happy, and it got a lot of people talking. For all of that, it has my respect; for the delivery, it has my apathy.

—Joseph P. Ryband

DC/MARVEL: ALL ACCESS # 1
DC COMICS

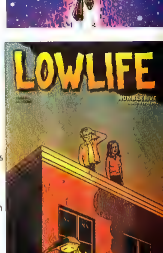
The Amalgam Universe was the best thing Marvel and DC have done in years, as well as the only good reason for the DC vs. Marvel crossover, so you know sooner or later we'll see Amalgam again. Maybe it'll be sooner, because here comes **DC/Marvel: All Access**, a mini-series featuring the weakest part of the original crossover, Access, the hero with a foot in both realities. The barrier between universes is weakening, and Access has to preserve the balance or Amalgam will return. Seeing as that's what we all really want anyway, it doesn't seem like a threat so much as a cruel tease. In any event, the art has a nice, clean style, and the Spider-Man/Superman team-up in the first issue already tops the previous DC/Marvel story for satisfying character interplay. A fun read, let's just hope Access fails and we finally get a chance to see **Super Soldier** and **Legends of the Dark Claw #2**.

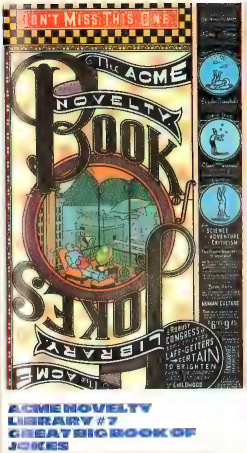
—Arnold T. Blumberg

LOWLIFE #5
AEON

Ed Brubaker is one of the most gifted autobiographical story tellers working. His stories of Tommy have been the most touching and acutely realistic to ever appear in comic form. When reading about Tommy's doomed relationship with Sunny, anyone who has ever loved and lost will feel Brubaker's masterful bitter sweet touch. Over 5 issues both Brubaker's artistic style and writer's craft have grown immensely, and issue #5 is the perfect finale. The end of Tommy's relationship with Sunny and the lingering effects that the loss of love can have on you (as exemplified in "Secret Hours," set in the future about an adult Tomm returning to the town that, due to memories, he was forced to move away from makes for a fitting finale to his series. Brubaker is moving on to other things, leaving **Lowlife** behind. In his "Final Words from the Creator," he cites as his rea son for closing up shop, "I've felt trapped for a long time by **Lowlife**, as a name and an entity. I don't want to do the same kind of stories with the same charac ters anymore." However, what has trapped the creator has given release to the reader, of memories of love that we all bury as we move forward through life. Through Tommy, these memories became exercised. Hopefully, Ed Brubaker's next project will deliver the same power and care that **Lowlife** did.

—Benn R





ACME NOVELTY LIBRARY #7 GREAT BIG BOOK OF JOKES

FANTAGRAPHICS BOOKS

To say this book is huge would be something of understatement. The latest installment of Chris Ware's award winning series goes beyond huge and, like the comic itself, into the realm of the surreal. In fact, just sitting back and reading this oversized book is an exercise in the absurd. It's like I've become a wee-person eagerly reading a regular size comic book and that childlike naiveté, laced with a healthy dose of jaded cynicism, is precisely what Ware is striving for. His illustration is deceptively simplistic. Behind those thick, character defining lines is the most detailed comic (almost obsessively so) to come out since...well, since the last issue of **Acme Novelty Library**. Packed with cut-out activities and false but funny ads, The **Novelty Library** lives up to its name. The stories within, from "Big Tex" to "Rocket Sam" to "Jimmy Corrigan" are loaded with despair, loneliness, and isolation, and the twisted and effective humor of each strip has its roots firmly grounded in each of these aspects. Chris Ware's **Acme Novelty Library** is a thing of beauty, and it stands as the finest example of packaging, layout, and coloring you'll find anywhere. It's just so damn huge....

—Benn Ray

SUPERMAN ADVENTURES #1

DC COMICS

Some of you may be cringing at the thought of DC starting up another Superman book, but that can only be because you're not familiar with **The Batman and Robin Adventures**, DC's best Batman book. And let me tell you, this issue alone leads me to believe this will fast become DC's best Superman book very quickly. Featuring the stylistic art that's made **The Batman and Robin Adventures** so amazing month after month, **The Superman Adventures** is beautiful to look at and tremendous fun to read. This first story already pits Superman against a seemingly unstoppable foe: a Superman robot created by Lex Luthor to rid Metropolis of the so-called alien menace. This looks to be the running theme throughout the series, actually; can the citizens of Metropolis trust the alien known only as Superman? Does Superman really understand what people expect of him, or he of himself? Capturing the tone of classic Superman balanced with the modern feel of the Lois & Clark television series, this is what great Superman comics are all about.

Christopher Woodward

OPTIC NERVE #3

DRAWN & QUARTERLY PUBLICATIONS

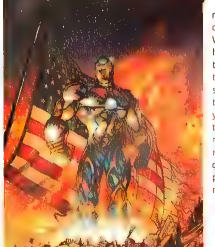
Although it seems to arrive in comic shops with the frequency of a comet passing the Earth, Adrian Tomine's **Optic Nerve** still manages to generate the same enthusiasm in me as an annual **X-Men** crossover event generates in most comic fans. Tomine delivers smart, mature, exquisitely illustrated. This issue, he experiments with his art, only illustrating one story with the zip-a-tone/Dan (**Eightball**) Clowes esque style that dominated his first two issues. The most effective delivery comes in "Hostage Situation," a tale of terrorized mayo-wielding customers. Here Tomine's retro '50s renderings are extremely fresh and poignant. Not only is Tomine's art well crafted, but his writing proves to be prominent with styles shows a creator who's aware that one set style doesn't work for every story. And Tomine's stories are so much more than just art; twin sisters traveling with their father to a comic convention, a supermarket clerk who befriends a blind customer only to scam him outside the store, and a young man painting his grandfather's house. His storytelling is sparse, leaving gaps between characters and events just like they exist in everyday life. Like Hemingway, what Tomine doesn't say in his stories is every bit as important and as powerful as what is said and shown. So read this book, God knows when the next issue will pass by our orbit, and reread it again. Inspirational quality and craftsmanship stream from every page.

Benn Ray

EIGHTBALL # 17
FANTAGRAPHICS BOOKS

I'll be the first to admit that the last few issues of **Eightball** haven't delivered the quality I expect from creator Dan Clowes. When a story hit its mark, it was right on the mark, but when it didn't...well let's just say it didn't. Even Clowes' ongoing story, "Ghost World," really didn't seem, at the time, to have any point. But in **Eightball** #17, every thing comes together. "Ghost World" proves to be a well developed character-driven story that, through showing the vulnerability behind hipster isolationism, convinces you to give a damn. The other story, which takes up most of this issue, "Gynecology," marks Clowes' return to quality storytelling. His trademarks are all there—images of the grotesque, the humor, the lonely artist desperate for love. After so long, it all seems new and fresh again

—Benn Ray



X-O MANOWAR # 1
ACCLAIM COMICS

Forget the X-O you knew before. Whether you loved him or loathed him, read him or avoided him, this is **not** him. Only the name remains the same. They're starting from the ground up, and here's the scoop: Mark Waid the of **Kingdom Come**, **Flash**, **Impulse**, **Captain America** and other cool projects and Brian Augustyn formerly an editor at DC, have teamed up to write an intriguing origin for this new character. Sean Chen, on pencils, will soon shed his disguise as one of the best kept secrets in comics. Tom Ryder, on inks, also does a great job. In fact, it's a great team effort. This book was a fun read, something it's predecessor hadn't been for a long time.

— J.C. Vaughn

ONSLAUGHT: MARVEL UNIVERSE
MARVEL ENTERTAINMENT

This is it. This is where Marvel sends off a huge chunk of its classic heroes to some alternate universe where Jim Lee and Rob Liefeld can play in their own sandbox of continuity, building stumpy, bucket-castle origins that will all be washed away in the next Marvel downpour 12 months from now. But before they turn over their toys to the Image boys, Marvel sends their heroes out on the grandest scale they can muster. **Onslaught: Marvel** takes great pains to make the Onslaught character as legit and as important as Galactus or Apocalypse—grand, majestic villains created by some of the finest talents ever to work in comics (Lee & Kirby, and the Simonsons). Opening and closing the book with The Watcher, one of whom once was responsible for Galactus' creation, and getting Apocalypse to pop in for a cameo threat at the end is a less-than-subtle attempt to inject some royal blood into the X bred veins of Onslaught. Sure, the fight scenes are lovely. Sure, getting all these heroes on the same pages is neat. And seeing the classic Avengers assemble is great. But attempting to dress the Onslaught gimmick in the borrowed robes of Marvel's royal past is cheap and unbelievable.

Christopher Woodward

BATMAN/GRENDEL: THE DEVIL'S BONES
BOOKS ONE & TWO
DARK HORSE COMICS/DC COMICS

It's been promised for years, and now it's finally here, the second **Batman/Grendel** series. This takes place years later, well after the death of Hunter Rose, the first Grendel, a younger Batman once went up against. Where Rose was every bit the intellectual match for the Great Detective, in the second series, Grendel Prime is every bit the physical match (even more so) for the Dark Knight. Grendel Prime appears from the future and is after the True Skull, the skull of Hunter Rose, on display in a controversial museum show in Gotham. Right from the get go, artist/writer Matt Wagner delivers an action packed slug-fest that doesn't stop until only one of the combatants is left. This series reads very much like a Terminator movie, with Prime as the killing machine. From his transportation back in time to his cruising around on a chopper, the "robot" from the future is an almost unstoppable force. But then, is any character from any universe really a match for Batman? Also, Wagner delivers some of the best Robin artwork to see print since Miller's **Dark Knight**.

—Benn Ray

PARALLAX: EMERALD NIGHT
DC COMICS

Welcome to Hal Jordan's swan song. After destroying the evil Cyborg in final retribution for the death of the 7 million inhabitants of Coast City, Hal Jordan, now Parallax, is faced with...Cosmic Boredom. As one of the most, if not THE most, powerful beings in the universe, Parallax has crossed back and forth the line of hero and villain. At one point Jordan literally recreated the universe in his image(see Zero Hour). Imposing, ain't he?

And now sitting at the end of the universe, Parallax is found by the young Green Lantern. It's a basic "Hey, the sun's gone out. Can ya fix it?" scenario. Facing this almost insurmountable task, Hal says his final good byes and warms up his cosmic bic lighter.

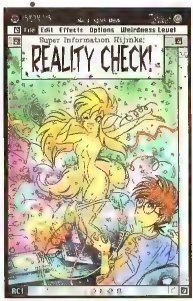
But in all seriousness, long-time Green Lantern writer Ron Marz, in conjunction with penciler Mike Mckone has built a powerful tale of atonement and sacrifice that is the perfect prelude to the major **Final Night** crossover.

—Jeff Dillon

THE FINAL NIGHT # 1
DC COMICS

Hey, look kids....another crossover! The thing is, **Final Night** is one crossover worth looking into. Karl Kesel, Stuart Immonen, and Jose Marzan are tying up some loose ends (**Legion of Super-Heroes'** Sun-Eater story, the reemergence of the **New Teen Titan's** Starfire, and even the fate of Hal (Parallax) Jordan), as well as bringing those wacky 30th Century Legionnaires to the 20th century. The bottom line? Cool story and beautiful art make this crossover a winner. And anyway, how can you not buy a book that gives Superman killer lines like, 'My name's Superman. Behind me are the Legion of Super-Heroes and the Metropolis Special Crimes Unit. For your sake, I hope you come in peace.' That's too cool!

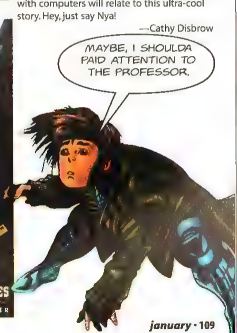
—Scott Braden



SUPER INFORMATION HIJINKS: REALITY CHECK
SIRIUS ENTERTAINMENT

Somebody get that cat out of here! Well actually bring her on. Sirius' brand-spanking-new title involves more surfing, VR, and wild, zany fun than any computer hacker can handle. Tavisha Wolfgarth does the wonderful Manga-style illustrations while Roseark Rikki, her husband and partner, colors and writes the story. In issue #1, Collin Meeks, an average boy with a very dull family, receives his TVR Game System. He tries to get his family interested in his life by using a new virtual environment personality analysis game. Finding out his family lacks more personality than a fish, Collin goes for a midnight snack. Meanwhile, Catreece accidentally falls asleep underneath the VR helmet and is introduced into the Virtual Reality world. When Collin goes on-line to find her, it's just a barrel full of laughs. Every person involved with computers will relate to this ultra-cool story. Hey, just say Nya!

—Cathy Disbrow



TEMPEST # 1 (OF 4)
DC COMICS

This ain't Aqualad no more! Written and penciled by fan favorite Phil Jimenez, **Tempest** launches the former Aquaman sidekick into a world of his own. Jimenez's pencils are staggering. There hasn't been this much attention to detail since Geogre Perez drew the Titans. As for the writing, um, his pencils are amazing. To fully grasp the storyline you'd have to be up on the current situations taking place in **Aquaman.** The story revolves around Tempest learning about his new-found powers, dealing with a girlfriend that has returned from the dead, and discovering a missing mentor, who just happens to be Aquaman's father. Comics aren't like soap operas, are they? It's a four-issue limited series, and I'm sure our young hero and our young writer will prove that **Tempest** isn't just blowing wind.

—Jeff Dillon

EYE OF THE BEHOLDER
by Peter Kuper
NBM PUBLISHING

Hey, what the...there's no words! **Beholder** collects the brilliant word-less strips by the incredibly talented Peter Kuper The strips follow a simple formula; four panels of strip on a page, with the fifth panel taking up the full second page and usually offering up resolution to the concept introduced in the beginning. The strips offer slice-of-life views of the world around us, some happy and some sad, some uplifting and some depressing. But all are situations that most of us can either put ourselves in or have been witness to. It's a quick read, but incredibly powerful in its simplicity.

—Joseph P. Rybandt

PURGATORI # 1 (OF 3)
CHAOS! COMICS

Do not take this comic out into the full sunlight, the red foil wrap-around cover will bear the sun's harmful rays back at you with an added force of destruction! **Purgatori** is the much-anticipated release featuring the leggy, busty pencils of Jim Balent. Pulido and Balent weave a tale born of despair and revenge dating back to ancient Egypt and carrying through to the streets and jungles of today. The beautiful Purgatori was once a simple Egyptian slave, (apparently female slaves went around topless in Egypt and were real keen on bathing with other women) but has since been transformed into the vampiric demoness. This is a chance to see Balent unshackled from the PC constraints of his other penciling duties, and let loose with some of his best art to date.

—Karl Glogau

ALAN MOORE
SUPREME
Supreme
Supreme
Supreme

THE AMAZING SPIDER-MAN #416 MARVEL ENTERTAINMENT

Well, Onslaught's over; Jim and Rob are playing with "Earth's Mightiest Heroes," and guys like Spidey are left to clean house. So now what?

The creative types at Marvel could've played this two ways—they could've either continued with their surviving characters' stories in a way that would've ignored that the whole Onslaught thing ever happened, OR, they could've put one issue aside, given it to an incredible creative team to produce, and allow the missing heroes to get a little of the respect that they so richly deserve. Under editor-extraordinaire Ralph Macchio's direction, Tom DeFalco, Ron Garney, and the legendary Al Williamson have decided to go with the latter. With that said, "The Road Back" is probably one of the best Spider-Man stories in a long, long time, and almost makes up for the whole clone thing. It gives longtime readers of the "old" **Avengers**, **FF**, **Cap**, and **Iron Man** some thing to remember, while in its own way, gets people excited for future Marvel tales to come. Just think, if Marvel keeps putting out stories like this one, in no time, people will once again be saying "Make Mine Marvel!" Keep your fingers crossed.

—Scott Braden

MYTHOS: THE FINAL TOUR #1 (OF 3) DC COMICS/VERTIGO

Case is in a band touring the country at the moment. Case is a loser in some ways, getting screwed up every night and treating his friends badly when he's not in a good mood. Normal guy except for these "things" he can see and talk to. As he describes them, "all kinds of things...ghosts, nature things...gods." Um, gods?

Well, we don't really know if they're gods or not, but they are something a little out of the ordinary, and Case isn't really sure that he wants these creatures showing up in his life. Though they do tell him things about the immediate future, they also show up in his dreams and try to kill him. In all, Case is afraid that maybe he wants to die and is bringing about all of this stuff himself. John Ney Reiber (**Books of Magic**) is working in familiar territory here, with a young main character trying to figure out just what he's capable of doing in a slightly magical world. And Ney Reiber is working with **Books** veterans Gary Amaro and Peter Gross, who do excellent work here, with Gross's inks lending the books an edgy, rough look that works well with the lifestyle of the main characters.

Christopher Woodward

SLACKER COMICS #9 SLAVE LABOR

If you've ever passed this book up on the racks, slow down and give it a chance. The story revolves around the high school adventures of Randy and his circle of friends. In this issue Randy decides to give up his "alternative" look for something different. He's tired of seeing everybody else in the school look and act the way he does. So he goes goth/industrial and finally gets up the nerve to go out with Patricia, the goth chick. The funniest part of the whole story is Randy experiencing the pleasures and joys of body piercing. I alternately felt like laughing out loud and vomiting profusely as he struggled with his new jewelry. This book is a lot of fun and perfect for all the rebel-without-a-cause comic readers out there.

—Joseph P. Rybandt

PREACHER SPECIAL: THE STORY OF YOU KNOW WHO
DC COMICS/VERTIGO

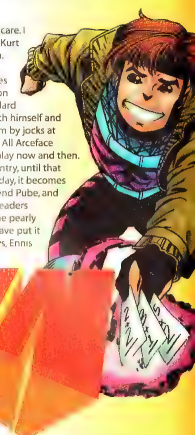
I'm going to open up to you people because I care. I never liked Nirvana and I felt no sympathy for Kurt Cobain when he put the shotgun in his mouth. What the hell does this have to do with this comic book? Well, the story of Arseface revolves around the music of Nirvana and the idolization some kids felt for Cobain. Arceface is the standard troubled youth who spends his life playing with himself and alternately getting the crap knocked out of him by jocks at school and his bastard father, the town sheriff. All Arceface wants is to live his life, and maybe get a little play now and then. He's no different than any other kid in the country, until that fateful day that Cobain killed himself. On that day, it becomes too much to bear for Arseface and his best friend Pube, and they decide to end it all. Of course, **Preacher** readers know that Arseface doesn't quite make it to the pearly gates. In the words of his father, "You should have put it in your mouth you dumb little f#5%." As always, Ennis tells a tale that could happen anywhere, and believable characters and believable situations make this a must read whether you're a **Preacher** fan (or a Nirvana fan for that matter) or not.

—Joseph P. Rybandt

X-MEN: CLAN DESTINE # 1
MARVEL ENTERTAINMENT

With this two-issue mini-series, writer-artist Alan Davis returns to Clan Destine, the characters he created in their own series and suddenly left after only eight ultra-cool issues. After tenures on **Detective Comics**, **Captain Britain**, two different runs on **Excalibur**, and then **Clan Destine**, Davis is widely regarded as a major talent, and that's just as it should be. He brings more than a dozen members of the clan and the X Men together and still manages to have a story; none of the characters get lost in the translation, there's action, suspense, and humor... all in one book. This is the first X-book I've given a flip about in a long time. Let's see a lot more like this one, Marvel!

— J.C. Vaughn



FAVES IS

Each month, the critics at **FAN** get together and vote on titles which have remained consistently good from the ones that have been reviewed. These 15 are what **FAN** recommends as the best titles out there that have been previously reviewed here. This list is not based on demand, rarity, or price speculation; this list simply comprises the books that make it to the top of our reading stacks each month. So please, no wagering. Just look at this as the **FAN RECOMMENDED READING LIST**

1. **THE FLASH** • D
2. **STARMAN** • D
3. **MINIMUM WAGE** • Fantagraphi
4. **PREACHER** • DC/Vertig
5. **THE UNTOLD TALES OF SPIDER-MAN** • Marv
6. **HOUSE OF SECRETS** • DC/Vertig
7. **BIRDS OF PREY: MANHUNT** • D
8. **HITMAN** • D
9. **THE BATMAN & ROBIN ADVENTURES** • D
10. **DAREDEVIL** • Marv
11. **HELLBOY: WAKE THE DEVIL** • Dark Hor
12. **BOOKS OF MAGIC** • DC/Vertig
13. **THE DREAMING** • DC/Vertig
14. **GENERATION X** • Marv
15. **AKIKO ON THE PLANET SMOO** • Sirl

WORDS WITHOUT PICTURES

SAINT VITUS DANCES ETERNITY: A SARAJEVO GHOST STORY
WHITE WOLF

This large format book from White Wolf features a story by Atlanta based writer Stewart Van Allmen and art by Aida Musanovic, a Bosnian refugee who escaped Sarajevo during the first winter of the war in 1992. The book concerns a corporeal world in Bosnia, in which heartbroken ghosts wander the streets trying to help the spirits of those dying in the war around them to reach the Hierarchy, a vague bureaucracy of sorts through which souls are processed. The foils to these spirits are reapers, beings who exist on a plane slightly different from those of the main characters, and who want the spirits of the dead for other purposes. Dragos, the main character and hero of the book, sets about to save as many of the spirits as possible from the reapers who roam the battered cities of Bosnia. The sense of real-world horror is constant throughout the book, reminiscent of a tamer, more fantastical Kozinski novel. And it isn't until Dragos and a reaper trade information that the truth about the Hierarchy is revealed, throwing a new light on how violence can taint even the afterlife. With an afterward by Michael Moorcock and all profits going towards aid for victims of the war in Bosnia, this is a book you'll be very glad to pick up.

—Christopher Woodward

FAN FLASH BACK

Night Force #1-14
DC Comics
Cover Date: Aug. 1982 - Sept. 1983
Writer: Marv Wolfman
Penciler: Gene Colan
Current Guide Price: $1.00 each

Before there was Vertigo, there was **Night Force**. Marv Wolfman and Gene Colan, the team that made Marvel's **Tomb of Dracula** series one of the biggest-selling horror comics of all time, created this breakthrough series for the early '80s. **Night Force** revolved around the mysterious Baron Winter, a mystery man who used his Georgetown estate to travel to past times and faraway places. The problem was that the Baron was confined to the estate's grounds in our present and had to rely on operatives to carry out his missions, ranging from saving the world to satisfying a whim. Though the title wasn't as successful as the company's others (such as **New Teen Titans** in which it premiered), it developed a cult following that led writers like Alan Moore and Neil Gaiman to bring the formidible Baron out of retirement. And with DC (and Marv Wolfman) now bringing the series back from comics limbo, these are just fun reads that are well worth checking out. So do it!

FAN FORE CAST

TALES OF THE TEEN TITANS #44
DC Comics
Current Guide Price: 5 bucks

We'll always remember him as that spunky kid in the green shorts, but Dick Grayson has become quite a bad-ass these days. With the debut of his new series, fan interest has peaked the former "boy wonder." This issue of the classic Wolfman/Perez run introduced us to the more fashionable Nightwing. Tired of being a lackey, he decided he needed his own look. Of course, in creating his own look he took the name Superman used to use, while visiting the Bottled City of Kandor, but who's keeping score? This issue also falls during "The Judas Contract," which dealt with Deathstroke and the mutant addition to the DC universe, Jericho. All around, it's a fun ride. With the precedent of the popular "spin-off" Bat-books (i.e. **Azrael**, **Catwoman** & **Robin**), look for the newly-added Nightwing to make its mark.

WELCOME TO THIS MONTH'S FIFTEEN, UM, HOTTEST BOOKS. HOW HOT ARE THEY? GLAD YOU ASKED....

15

ONE

PREACHER #1
DC/VERTIGO
HOTTER THAN A TEN DOLLAR ROLEX!

TWO

WITCHBLADE #1
IMAGE/TOP COW PRODUCTIONS
HOTTER THAN A FIVE DOLLAR DIAMOND!

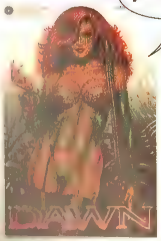
THREE

PREACHER #2
DC/VERTIGO
HOTTER THAN A TEN DOLLAR TAPESTRY PICARD!

FOUR

WITCHBLADE #2
IMAGE/TOP COW PRODUCTIONS
HOTTER THAN A SLED DOG IN MIAMI!

FIVE



DAWN #1
SIRIUS ENTERTAINMENT
HOTTER THAN A BALD EAGLE IN A PET STORE!

SIX

X-MEN #25
MARVEL ENTERTAINMENT
HOTTER THAN A PAIR OF ELEPHANT'S TUSKS!

SEVEN

X-MEN #54
MARVEL
ENTERTAINMENT
HOTTER THAN
CURDOROUY BOOTS!

EIGHT

X-MEN
#55
MARVEL
ENTERTAINMENT
HOTTER THAN
SUEDE
UNDERWEAR!

NINE

ABSOLUTE VERTIGO
DC/VERTIGO
HOTTER
THAN A
LEATHER
MASK ON
THE NEW
YORK
SUBWAY!

TEN

HITMAN #1
DC COMICS
HOTTER THAN A FUR BRA!

ELEVEN

POISON ELVES #1
SIRIUS
ENTERTAIN-
MENT
HOTTER
THAN A
CUBAN
CIGAR!

TWELVE

LADY DEATH: THE ODYSSEY #1
CHAOS! COMICS
HOTTER THAN A THOU-
SAND DOLLAR PORSCHE!

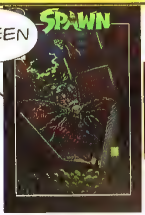
FIFTEEN

SPAWN #18
IMAGE/TODD MCFAR-
LANE PRODUCTIONS
HOTTER THAN A TWEN-
TY DOLLAR HANDGUN!

THIRTEEN

WOLVERINE
#100
MARVEL
ENTERTAIN-
MENT
HOTTER THAN
A MAIL-ORDER
BRIDE!

FOURTEEN



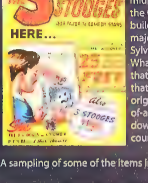
SPAWN #21
IMAGE/TODD MCFAR
LANE PRODUCTIONS
HOTTER THAN A FAT
GUY IN A PAIR OF
SWEATPANTS!

High End Market Report

By Joe Mannarino

Christie's fifth annual Comic Collectibles Sale will take place on November 15, 1996, with this year's sale promising to be an historic event in addition to a glittering array of Golden and Silver Age books and original art. Christie's will be offering The Gold Collection, the private premium archives of Mr. Gordon K Gold.

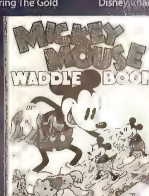
Gordon and his father, Sam Gold, were the originators and producers of radio, cereal and movie premiums, displays, and innovative children's books in the United States from 1920 through 1974. The unloading of this treasure trove has revealed a myriad of facts concerning this alluring field that, to this point, had mystified experts. They were the creators of ingenious books including the rare **Mickey Mouse** and **Wizard Of Oz Waddle Books** as well as the innovative comic character pop-up books. It was from this footing in cleverly engineered lithography that Sam Gold, in the 1930s, pioneered premiums for radio and cereal companies in the form of heirloom premiums. It began with radio shows such as *Radio Orphan Annie*, sponsored by Ovaltine, and moved into films with *The Three Stooges*. Cereal companies quickly followed, creating an entire industry and a pop culture phenomenon. In the early '40s they created comic character pin-back button cereal premiums. An 86 button set produced for **Kellogg's Pep** cereal is still considered to be the most successful premium ever produced. By the 1950s, the Golds pioneered the "traffic builder," an incentive program for major manufacturers such as Sylvania TV and General Electric. What makes this collection unique is that, aside from the rare premiums that are included, Gold maintained original art, mock ups, and rare one-of-a-kind display items. Posters, window cards, die cut standees, and counter displays are all there.



A sampling of some of the items include:

Kellogg's Pep Cereal full color comic character premotion—Kellogg's used Superman as the featured character in a premotion that included a set of 86 pin back buttons (one included in each box). The collection contains the counter display and four different display posters as well as the original art to eight each Superman plus Superman, stunning art, posters, and display are also available from the Military insignia button promotion.

Buck Rogers Space Ranger Kit promotion—Included is the premium, a double size (meant to hang over a rope so it can be viewed from both directions in an aisle) 25 X 51 inch poster plus the marketing presentation book used to sell the promotion to retailers, a second lot features a die cut display the same size as the poster.



Mickey Mouse Waddle Books with uncolored waddles—Designed in 1935 for Blue Ribbon, the book includes punch-out Disney characters that, when assembled into three dimensional figures and placed on an angled ramp, "waddle" down. Only a handful are known to exist, and it is by far the rarest and most valuable Disney book. The lot also contains a hand-painted prototype of the ramp.

Wizard Of Oz Waddles—Said to be even rarer than the **Mickey Waddle** book, this lot also contains a hand painted black ramp.

Pop-Up books and counter display—A set of eight books with pop-up scenes, but the true rare item is the only known three dimensional counter display that depicts Mickey Mouse, Buck Rogers and Popeye among others.

Three Stooges Moving Picture Machine Promotion—Pillsbury's Farina sponsored a promotion in 1933 that featured a unique Moving Picture Machine. Moe, Larry and Curley are presented in two short comedies in the premium itself, on a theater display, with sales book and two window posters.

Popeye Tattoo premium—Huge display posters feature Popeye, Olive Oyl and Wimpy.

Dick Tracy Miller Hat Promotions, Orphan Annie & **Captain Sparks** training cockpit displays, **Hopalong Cassidy** Premiums, Complete **CrackerJack** promotions including original art, **Kellogg's Movie Stars** and **Sports Stars Promotion, Davey Crockett Honey Graham patch-es** and motion picture promotion, **Circus** promotions, and cereal boxes are just a few of the many unique items included in the sale.

Catalogues will be available the first week of October and can be ordered by calling 1-800-3956300. Please direct any questions to Joe or Nadia Mannarino at 201-652-1308. Much of what the Golds created along with thousand of other premiums will be featured in a definitive reference work entitled **Hake's Price Guide to Character Toy Premiums**, published by Gemstone Publishing and written by Ted Hake. It promises to be an invaluable reference work. ■

HOT!

Grab these Premium & Limited edition rings while you can! Rare Investment Opportunity!

#1	SHADOW BLUE COAL RING, 1941, glow in the dark, plastic over top resembling a chunk of coal	$500.00
#2	DICK TRACY SECRET COMPARTMENT, 1940s, metal, VG	$200.00
#3	RADIO ORPHAN ANNIE SECRET GUARD MAGNIFYING RING, 1940s, rare, metal, VF/NM	$2,800.00
#4	HOWDY DOODY/POLL PARROT FLICKER, 1950s, scarce, blue base, NM	$200.00
#5	HAGAR Ltd. Edition Gold 1993; only 12 produced, nm	$625.00
#6	HAGAR Ltd. Edition Silver, 1993 46 produced, nm	$200.00
#7	DAVY CROCKETT FLICKER, 1950s, scarce, TV Screen, NM	$300.00
#8	NAVAJA Ltd. Edition, bronze, nm	$525.00
#10	BUCK ROGERS RING OF SATURN, 1940s, Post Card Screw, glow in the dark VF	$4,100
#11	PHANTOM Ltd. Edition, (100 made), 5 variants, nm	$1,175
#12	POPEYE Ltd. Edition 1993 Silver, 36 produced, nm	$400.00
#13	SHADOW BUST Ltd. Edition, silver reproduction of Movie ring, nm	$1,800.00
#14	SHADOW CLOSEOUT Ltd. Edition 1994 Shadow assortment set type 'A' 24 rings, nm	$144.00
#15	SHADOW CLOSEOUT Ltd. Edition 1994 collectors assortment type 'B' 24 rings, nm	$144.00
#16	SHADOW CLOSEOUT Ltd. Edition 1994 Shadow Agent set type 'C' 24 rings, nm	$144.00
#17	ANDY PAFKO SCOREKEEPER BASEBALL RING, 1949, Muffets	$150.00
#18	SHADOW MOVIE Ltd. Edition silver reproduction, nm	$100.00
#19	SKY KING T.V., metal with 3 photos, fine	$160.00
#20	SPAWN Ltd. Edition (Image Comics) 1993, gold with Diamond inset, nm	$1,025.00
#21	SPAWN Ltd. Edition (Image Comics) 1993 Silver, nm	$200.00
#22	SPIDERMAN Ltd. Edition 1993 silver 50 made (MEG), nm	$600.00
#23	SPIDERMAN Ltd. Edition 1993 bronze 50 made (MEG), nm	$400.00
#24	BUCK ROGERS REPELLER RAY, 1930s, (Cream of Wheat), green stone, VF	$2,300.00
#25	X-MEN Xavier Institute Class Ltd. Edition 1994, sterling, nm	$150.00
#27	Mortal Kombat Gold	$[illegible]
#28	Mortal Kombat Silver	$[illegible]
#29	Mortal Kombat Bronze	$[illegible]
#30	"Hill Valley "Back to the Future" set of 3 Mens Rings (3 x's w/ curved & flat stones, 3 6x's w/green stones)	$[illegible]
#31	CAPTAIN VIDEO ROCKET RING, 1950s, rare secret alarm and signal whistle	$1,350.00
#32	SHADOW MOVIE Ltd. Edition gold reproduction, nm	$400.00
#33	X-MEN Xavier Institute Class Ltd. Edition 1994, gold, nm	$350.00
#34	PHANTOM Crossbones 1994 Planet Studios, silver metal, nm	$55.00
#35	NAVAJA Ltd. Edition, silver, nm	$55.00
#36	BEETLE BAILEY Ltd. Edition 1993 silver, 20 produced, nm	$200.00
#37	DAGWOOD Ltd. Edition 1993 silver, 18 produced, nm	$425.00
#38	CROW Ltd. Edition 1994, nm	$30.00
#39	ARCHIE Ltd. Edition 1993 silver, 50 produced, nm	$325.00

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WHAT'S WHAT

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Even as we sweep the last bit of burnt briquette dust off of the patio and into a brisk fall breeze, retailers nationwide are haunted by the dreaded phrase "But the kids are away at school!" Hopefully, times have changed, and we can all rest assured that, just like movies, a good comic can sell well regardless of the season it's released in. The Age of Apocalypse went a long way toward proving that a solid effort from the publishers will get people to come to the comic shop, even if they have to schlep through some slush to do so. After all, it's not like all of the kids are off to school in France or anything.

MARVEL

Gosh, it was nice to see a story sell well enough to necessitate multiple reorders. Luckily, the Onslaught titles generated an incredible amount of momentum. In fact, there was so much enthusiasm that the extraordinarily bad decision made by the crack people at Marvel (you know—the decision to immediately follow the final Onslaught installment with…nothing) wasn't nearly as painful for us as it could have been.

Perhaps someday we'll all be treated to an exorbitantly over-priced issue of **Wacky Marvel Editorial Decisions: The Legend**.

IMAGE/HOLAGE/TOP COW/MAXIMUM PRESS/FULL BLEED/JUST STOP ALREADY

If you're one of the many folks searching about for the "Next Sandman," you may want to cast your eye toward Homage. "Loopy thought," you cry, yet I think not. One of **Sandman**'s big pluses was that it frequently served as a mainstream reader's introduction to independent comics. **Sandman** convinced quite a few superhero freaks to try some books that featured absolutely no spandex.

Both **Astro City** and **Strangers in Paradise** have the same kind of broad appeal that crosses the typically inflexible boundaries of mainstream comic buyers tastes. These are the types of titles that usually develop a constantly growing readership; so if you're one of the many who like to see the value of your books increase (hopefully, after you've actually read them), you might want to run a bit more quickly to catch up to this particular bandwagon.

The bulk of the regular Image titles seem to be suffering from the buyer enthusiasm that Marvel has been generating. Maybe the big I in the corner stands for irony.

In any event, only **Spawn**, **Witchblade** (it'll always be an Image product in our hearts and on the rack), and the recently revived **Gen^{13}** are able to sell moderately impressive numbers on a consistent basis. Perhaps a fully-painted sequel to the smash hit **Big Bruisers** (a whopping three copies sold in just three short weeks—you must act now!) would inspire a little more interest in the company.

DC COMICS

With **Kingdom Come** gone, a few of DC's regular ongoing titles are attempting to crawl out of its shadow.

Sales of **Batman and Robin Adventures**, **Aquaman**, **Supergirl**, **Preacher**, and **Legion/Legionnaires** have all recently seen some increase. Most impressive were **Starman** and **Green Lantern**, both of which had seen a few months of flat sales. Heightened activity can be seen for both titles, in new as well as back issue sales.

Expect this interest to continue to build for the Lantern title with the advent of the Final Night crossover. More subscribers have added **Green Lantern** #81 to their pull lists than any other title offered this month.

For some, the most exciting product arriving in the not too distant future will be a reprint. **The Dark Knight Returns** 10-year anniversary limited edition hardcover ($100) has seen 13 copies pre-sold at one of our locations alone. You may want to hurry up and secure a copy for the gift-giving season, as there are now only 9,987 copies left to be had.

INDEPENDENTS

Since we're obviously filling the EZ form of the market report this time, we'll only mention one independent title. Chris Ware's **Acme Novelty Library** is hereby declared the best value in comics. That's right, Mr. Ware's spectacularly well-designed cry for help can be your personal gain. If you've got $6.95 and a few weeks on your hands with nothing to do, seek out this book, lock yourself away with an appropriately adequate supply of anti depressants, and enjoy.

Please remember, however, to avoid asking your retailer for a fine, officially sanc

REPORTS

tioned polypropylene protective collector's bag, as he would be forced to leap at you over the counter.

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Here we are again with a Down Under perspective on over-the-top comics; the Good, the Bad and the Ugly. The path of the righteous Australian comic reader is beset on all sides by the abundance of comics; we're here to mention what they liked.

MARVEL

Is it possible? Onslaught over? Yes, and for the most part, readers faithfully followed the core X-titles. Non X titles in the Onslaught firing line, like **Fantastic Four**, did particularly well. Heroes Reborn seems to be getting a response reminiscent of the DC vs Marvel phenomenon—excited apprehension. Everyone will be checking the four titles out, grudgingly and eagerly alike. *ID4* screens in Australia on August 29th and the comic adaptation is hot, having sold out on the weekend we got it.

DC COMICS

As far as our sales are concerned, DC is the industry leader at the moment in terms of new titles and creativity. More and more readers are turning to DC; the regular line, Vertigo, Vertigo Verite AND the Helix line. Why? Simple—comics are about good stories and art and DC appears to be consistently combining the two in fresh ways. Hot sellers include **Supergirl, Birds of Prey: Manhunt**, and **Batman/Grendel II**.

Looking for possibly one of the best renditions of Batman ever? Look at the inside cover of **Batman Black and White** #4 for the definitive Alex Ross interpretation! And speaking of the man, let's hear it for **Kingdom Come**—all issues are selling extremely well. Regarding **Gon**, we like the accuracy of Gon's experience in the Aussie outback. No, really, our koalas are killer dive-bombers! **The Justice League Midsummer's Nightmare** sold well as fans enjoy seeing the old team. A big staff favorite is all **Preachers** related titles (we KNEW there had to be an Arseface Special!), **Hitman** is also proving to be a fun title readers flock to.

IMAGE

Jeff Smith is God (okay Gary!). We want to know when the Baby Rat Creature toy is coming out. We all went into shock at seeing **Gen 13 Ordinary Heroes** #2 finally appear. The story was great but many customers had forgotten about it due to the major delay between issues. Still not many customers (or Jason) were complaining about Adam Hughes' rendition of Fairchild! But without a doubt **Witchblade** was the hottest seller for Image—that included both single issues and the collected editions. **Darkchylde** is hot at the moment, but what are the chances of a single cover per issue?

DARK HORSE

Thanks to Amy at DHC for the Sin City toe tags, customers were rapt! **Sin City: That Yellow Bastard** has proven to be a kick-ass story that has led to much arguing. Do yourself a favor, visit Sin City. **Blade of the Immortal** was for us a sleeper hit that is still attracting customer interest. Mignola's recent **Hellboy: Wake The Devil** is also proving to sell quickly as the Hellboy fanbase expands.

INDEPENDENTS

Poison Elves. **Razor**. **The Crow**. **Gravediggers**. If you pass these comics by as you browse through your regular comic store, STOP! For a fresh look or a new angle on story-telling or great art, check any of these titles out. Try the trades (where applicable) if back issues are hard to get because these titles are worth it.

HONORABLE MENTIONS

Final Night is already generating interest among loyal DC fans. **The Darkness** is putting a wicked gleam in peoples' eyes. **Black Lamb** is also proving to be popular as a future choice, and how could we go past the **Preacher Arseface Special**? Bound to be a hit!

For now that's about all from us Down Under. I wonder, what are the odds of Jeff Smith and James O'Barr doing a collaborative effort to have The Crow: Fone Bone? Or a Sin City story of Gran'ma Ben? With all the crossovers coming up who knows??? If Star Trek and the X-Men can do it...

MARK CRANE
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ACCLAIM

Most of the titles from this company sell in very low numbers. Recently, though, there has been a comic that has started to break the 20-copy mark. **Sliders** has really caught interest in our stores. I started by ordering ten copies for each issue. These sold out so quickly that I decided to reorder 10 more copies. These also sold out. I am still leery of how long this will continue though, and keep my orders around 15 copies, relying on reorders to fill demand. The latest release, **Sliders Special** #1, featured art by Jackson Guice whom I happen to like very much. Sci-Fi fans should check this book out.

BOB BURDEN PRODUCTIONS

I was uncertain of which heading I should put this under since the cover stated that this was a Draconian Feature presented by Bob Burden with Dark Horse. So, I opted for the above. I have been a fan of **Flaming Carrot** comics (also

produced by Bob Burden) since around 1987. This new comic, entitled **Mysterymen Stories**, sported a superb cover. The insides were more prose than artwork, but it sold well in the first week cycle. I ordered 25 copies and sold 17 right off.

CHAOS

Purgatori: Vampire's Myth #1 just shipped with a red foil cover similar to the recent **Lady Death** gold foil cover. I feel compelled to complement Diamond Distribution for encouraging me to increase my orders in advance. I ordered a total of 42 copies and I know that they will be gone in the first week. Jim Balent's art really helps sell this comic!

DARK HORSE

Big Blown Baby #1 just shipped. This is a great black and white comic. Fun art and fun writing. One of the best humor books in a long time. If you miss **Ren and Stimpy**, then this is the book for you!

Classic Star Wars: Devilworlds #1 is a reprint previously only seen in the United Kingdom published by Marvel U.K. Not only is this a treat for Star Wars fans, but two of the short stories are scripted by Alan Moore. I ordered 50 copies and should sell out in about two months.

Harlan Ellison's Dream Corridor Quarterly Volume 2 #1 is another just-shipped title. The first volume sold very well in both of our stores, so I was a little surprised at it being canceled. This latest volume has all the talent of the first, so naturally it will not last much past the new year. It is just too good to last.

Now, the cover price of $5.95 is a little steep, but it's well worth the money if you are the type of fan that craves solid story-telling with consistent art. The bonus is that the final story in this comic is a "...blast from the past you've likely never seen" (to quote Mr. Ellison) scripted by Ellison and penciled by Neal Adams. This work is in black and white and could not look better! Trust me.

DC COMICS

Okay, this will be the final time I report on **Kingdom Come**. (At least until the trade paperback comes out. Which will have a special unpublished epilogue) This comic sold exactly like **Marvels.** Good sales at first, but a runaway freight train by the fourth issue. My order of 260 did not last the first week. The fight scene between Superman and Captain Marvel could not have been more satisfying to fans of either character. The only problem DC has is to find a way to top this book. I personally enjoyed this more than **Watchmen** and found it to be equal to **The Dark Knight Returns**.

Detention Comics was an enjoyable break from the regular continuity and a near perfect one-shot. DC has a good reputation for revamping "kid" characters such as Superboy and Robin. This title featured both, in short, well written stories that were in no way important to the regular DC universe. Sales were around 20 copies.

House of Secrets #1 sold well initially but reports from customers were very negative. Lee's Comics has a strong following with Vertigo titles, but this latest addition fell short storywise. I couldn't get past the first five pages. I ordered 85 copies and sold 55. I think the strong sales were because readers expected to find the Cain and Abel characters which have enjoyed popularity in the recently canceled

Sandman title and the recently published **Dreaming** titles

Preacher Special: Saint of Killers has continued to sell as well as the regular **Preacher** series. I have been fascinated by the skillful depiction of the origin of the best villain Vertigo has ever published. This title is not for the faint of heart. It is meant to leave you with a bad taste in your mouth and does so very well. Read it at your own peril!

DRAWN & QUARTERLY

One of the frustrations of ordering (small press or mainstream) comics is that usually one reads a small paragraph of explanation usually written by the publisher with a small piece of artwork (when available). Until you see the end result, you live in fear of any experimental orders. Not so with D&Q. The latest example is **Optic Nerve** by Adrian Tomine.

Clean, eye-catching art on the front **and** back cover, printed on good paper with consistent inside artwork to please the most discriminating reader. I ordered 30 copies and sold 25 the first week. Talk about under-ordering! Small Press titles have a tendency to sell well past the normal four week cycle so I quickly re-ordered 10 more copies.

FAN

I rarely report on the sales of magazines, but my orders on this particular magazine have recently doubled on the first day of the shipment. Lately, with the increase in sales due to the summer season, I order around 50 copies of **FAN** magazine and usually sell 40 to 45 copies per month depending on what is inside. Issues #16 thru 18

sport a special **Spawn** mini-series that is available only if you buy the aforementioned issues. Fan also shipped "gold logo" copies of the insert comic for 25 copies ordered. Due to my orders increasing from 50 to 140 copies Lee's received 5 copies of this special comic. All five sold in the first week for $10. I want to complement **FAN** on making these specials ship on time!

FANTAGRAPHICS

This is another company that knows how to package a comic. **Acme Novelty Library #7** is a perfect example. This extremely large comic is by far the most for your money. At $6.95, this particular issue exemplifies the fun that comics used to consistently have, combined with the cutting edge of modern small press. The art is reminiscent of an older style but is produced with the best of present technology. This comic is thinner than the '70's DC/Marvel super comics, but taller than any I have ever seen. Highest Possible Recommendation!

Eightball #17 is another example of how a comic should look. I will only repeat myself when it comes to praise with this title. All I can say is that I ordered 60 copies of issue #17.

HOMAGE COMICS

Lee's was fortunate to have had Brent Anderson, artist of **Kurt Busiek's Astro City**, sign at both of our stores. Mr. Anderson was one of the most gracious artists we have ever had do a signing. Brent made a small tour of the South San Francisco Bay Area signing first at Joe Ferrara's Atlantis Fantasy World in Santa Cruz followed by Dick Swan's Big Guy's Comics in Mountain View and finally doing a double header at Lee's Palo Alto and San Mateo all in one weekend. What a trooper! Brent also signed extra copies of the **Life in the Big City** trade paperback, which were gone three days later by fans unable to make the signing.

IMAGE

Backlash/Spider-Man #1 sold very well. I ordered 80 copies and sold 65 the first week. I was impressed by the art. Brett Booth draws a good Spidey! This is so far the best of the Image/Marvel cross-overs.

Allegra and **Brass #1**'s both did well selling around 35 copies a piece.

Priest #1 just shipped, and I must say that Image is very quick to pick up on a good idea.

KITCHEN SINK

The **Crow: City of Angels #2** has dropped significantly in sales from issue #1. It would have helped if the movie had come out somewhere near the release of the comic. Sales dropped about 50%. Can't predict them all.

LIGHTNING COMICS

I thought that this company had gone the route of Dagger Comics but I was wrong. The latest comic they have produced is **Weezul #1**. Okay, so the cover was an obvious Gen rip-off. Still, this comic sold out in the first two weeks at 15 copies. Enough to prompt me to fill a small re-order. Good luck, guys.

MARVEL

Not a whole lot here while we endure post Onslaught and pre-Heroes Reborn mania. We do have a few titles worth mentioning.

Carnage: It's a Wonderful Life one-shot sold decently at 30 copies.

The **What If?** stories have picked up slightly due to a grittier format and a fresh attitude towards the questions that pester us old-time comic geeks. I used to order around 35 copies and now order around 45.

Alright! An X-Men mini-series I can really support! **X-Men & ClanDestine #1!** Alan Davis and Mark Farmer put together a rippin' comic. To the editors at Marvel, listen when I tell you that these two creators will consistently sell! I ordered 160 copies and sold 125 the first week. This is one of those books that will last beyond the normal shelf life due to the creators.

RELATED PRODUCT

Sailor Moon is the hottest product to come into Lee's since Pogs. Every type of product I can lay my hands on sells immediately! I have ordered cards, posters, toys, and books. The former Capitol City had been able to supply **Sailor Moon** comics from Japan (in Japanese) that sell regularly at $7 to $9 each. I order 7 copies and find that fans do not care about price. After asking around I found out that my prices are the same as Japan Town in San Francisco, which is the best place to find this type of product. Sailor Moon products will sell well past X-Mas. Get this product while it is available!

SIDE COMMENT

Special thanks to Kyleen and Larry Thomas of Tucson, Arizona for having the patience to take my picture. Apparently, I photograph only slightly better than vampires. You guys are the greatest!

FINAL COMMENTS

Jim Lee will be signing at Lee's Comics on the 21st of September for two hours. He will be signing for **Fantastic Four #1**! Thanks for your support, Jim!

And that is all folks. As always, I encourage all comments, compliments and complaints. Just address them to Clayton Ikler at the above information. He's in charge of our complaints dept. Be like Jackie Chan. Use **Fan**!

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MARVEL
...ong live the king? One would have to say that Onslaught was a tremendous success and I praise Marvel for the whole summer Onslaught promotion. The only thing is, I wish that we could have gotten re-orders on a regular basis from

Marvel. We could have sold so many more copies of the tie-ins (probably double our original orders) if only Marvel would have had them in stock. If you were to walk into our stores right now, you would find lots of empty slots, and most of them are Marvels.

OLDER MARVELS

Sold a **Giant Size X-Men** #1 in NM (NM90) for $325.00. A **X-Men King size** #1 and #2 in VF at $125.00 for the pair. I have been selling a lot of Silver Age Marvels across our web site and on the Internet. It seems that other countries are some of my best customers on this type of product. I also sold a fine or better run of **X-Men** #67-#93 (missing only 2 issues) at $200.00.

DC COMICS

Never count them out. They just keep bouncing back with more and more great stuff. I am selling **Kingdom Come**s like there's no tomorrow. I re-order them every week and I still sell out. I advance re-ordered all 4 issues and I still ran out. I haven't had a book sell like this in a long time. You owe it to yourself to read this series and scream for more comics like this. **Preacher:** Whoa there pilgrim! This book isn't for kids and damn well shouldn't be. Back issues of this book are almost impossible to find. With #1's approaching $50.00, the trade paperback is starting to look like one heck of a bargain. I do believe there will be a lot of renewed interest in **Green Lantern** in the next few months. I certainly hope so, especially the Denny O'Neill and Neal Adams issues of **Green Lantern** and **Green Arrow.**

SILVER DC'S

By far the best selling of all Silver Age. Anything sells, even a coverless old **Superman**. I really don't have a lot of prices to report. All I can say, if this is any indication of things to come, you people should be buying up Silver Age DC's now. Here's a few prices. A **Lois Lane** #70 (FN), $125.00 or how about a **Kamandi** #1 (VF) at $40.00.

CHAOS!

Well, they did it again. **Purgatori**, with the wildest cover yet, is selling, but not to kids. I do believe that there needs to be some sort of warning on the cover of books that have this kind of content. The book came I and flew off the shelves, all of them to adults. The book has lots of flash but no substance. Chaos! books are still selling, with **Lady Death** remaining a hot book among the older crowd. First issues of any **Lady Death** with flashy covers are selling at great prices.

TOPPS

Here's a company that I personally don't think knows what it's doing! They had a great idea in the beginning, but they just couldn't sustain the momentum. **X-Files** sales suffered because of this, as did most of their waning titles. **X-Files** sales have dropped to almost non-existent because of the failure of this company to put out stuff on time. What happened to **Lady Rawhide**? What happened to **Space: Above and Beyond**? What happened to **GoldenEye**? What happened to Topps? H their stable of writers, artists, and editors defected to start yet another competing company in this already saturated market guess only time will tell. Oh yeah, back issues of **X-Files** are still selling, as I recent sold a #1 at $45.00 and a #2 at $30.00.

It has been a decent summer, all things considered. I think the market is turning around. This is the greatest hobby in the world, with no other hobby even coming close. Remember, don't buy comics for an investment. Buy them for the pure enjoyment of them. If they go up in price, fine. I not, who cares. I'm one of those lame few who read **Rom-Spaceknight** and loved it! Yeah, loved it. Someone had to hang around and protect the Earth from the Di Wraiths while all those fancy-pant, yahoo super-heroes were off in space fighting th secret wars. You know something, I would n't take $100.00 for my set of **Roms**. So there!

CONTEST WINNERS FOR FAN #11

RAGE OF ANGELS Contest

Grand Prize
Paolo Sanchez
Santa Cruz, CA
Age 17

First Prize
Justin Abrams
Juliette Cook
Jacob Silverberg

Second Prize
Shannon Anderson
Kendall Binder
Boris Chernov
Kevin Green
Frank Greycloud
Brittany Hay
David Mastelone
Eric Masterson
Meghan O'Leary
Beatrice Seifert

STARGATE Contest

Grand Prize
Carolyn Alles

First Prize
Mary Brosz
Doris Goden
Rebecca Woodside

Second Prize
Patty Ahearn
William Grabarek
Susanne Hartke
Shawna Otlewski
Sorens Peterson
George Samanicioglu
Alicia Smith
Anita Vashey

CONTEST WINNERS FOR FAN #12

JOHNNY QUEST Contest

Grand Prize
Gabriel Serafin

First Prize
Mike Britt

Cary Dalton

Second Prize
Mark Bennett
Brent Hazelrigg

WARRIOR Contest

Grand Prize
Giovanni Bonilla

First Prize
David Branson
Cheryl Briggs
Peter DeFelice
Allan Fleeker
Jared Kazanovicz
Bunny McElwee
Jim McKenzie
Eli Pena
Karl Schmidt
Reed Sturdivant

Second Prize
Jake Brewer
Joshua Brown
Michael Chiapetti
Brian Duggan
Jeff Englund
Mary Franks
Richard Moore
Kevin Pinke
Scott Shudy
Amy Simons

CONTEST WINNERS FOR FAN #13

CYBERFORCE Contest

Grand Prize
Michael Wallace

First Prize
Alexx Archambault
Bobby Bruce
Jeremy Buliyat
Derek Crews
Kelvin Garcia
Jeffrey Herrmann
Allen Komnick
Debra Player
Victoria Roby
Percy Yap

Second Prize
Bryan Alexander
Charles Kittrell
Roger Lyall
Jim McCracken
Mark Morrone
John Nastali
Kathleen Pearlman
Eric Satterlund
Rex Shirley
Annette Stephenson

HELLBOY Contest

Grand Prize
Mike O'Connor

First Prize
F Rodman

Second Prize
Jeffrey Lasco
Scott Lauder
Derek Teoh

STAR TREK Contest

Grand Prize
Justin Ishnikawa

First Prize
Richard De Hoyos
Michael Dietrich

Second Prize
Robert Conrad
Matt Kleene
Arthur Kleinman
Cory Langenkamp
Edward Misczak
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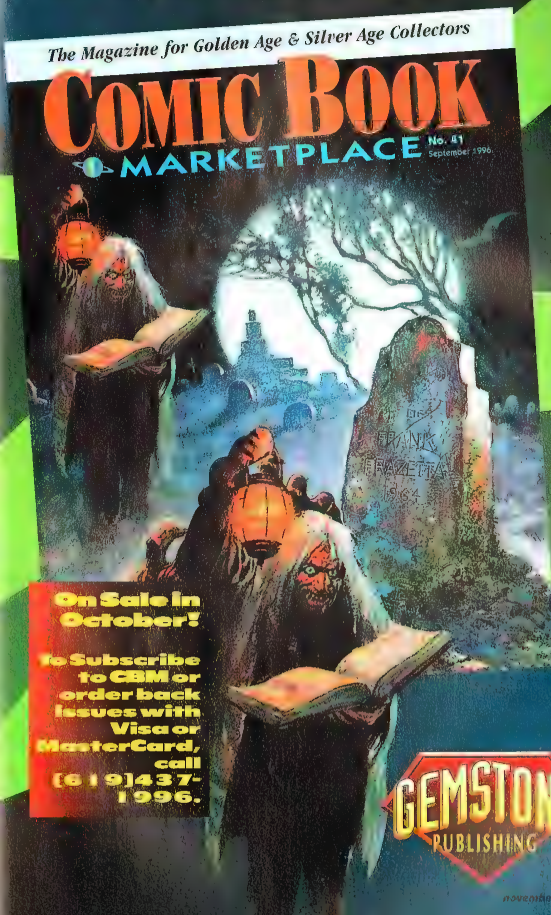
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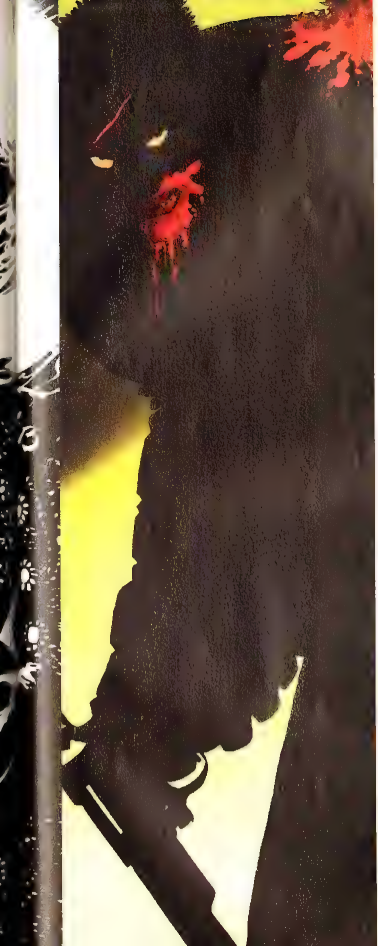

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Hello, welcome to the FAN Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest relection of the comic book market. Enter freely, and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are continually being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

Pricing New Comics. This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads are based on many factors, including demand, rarity in grade, and overall rarity.

PRICING INDICATORS

A title listed in Red means the book is in high demand as well as experiencing an increase in price. A title listed in Blue means that the book is experiencing a decrease in demand as well as in price.

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Gemstone Publishg.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their *original* condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them. Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be restored very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering all defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such

THE EIGHT NOMENCLATURE GRADES

MINT (MT)
Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firm ly secured to interior pages. Paper is supple and fresh. Spine is tight and flat

NEAR MINT (NM)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat. *Typ. of Near Mint price.*

VERY FINE (VF)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white. *Between 76 and 72% of Near Mint*

FINE (FN)
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable. *Between 41 and 37% of Near Mint*

VERY GOOD (VG)
The average used comic book most commonly found. This comic shows mod erate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold or minor chip or piece missing allowed. *Between 28 and 26% of Near Mint*

GOOD (GD)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle. *Between 14 and 10% of Near Mint.*

FAIR (FR)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price. *Between 3 and 2% of Near Mint.*

POOR (PR)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. *About 1% of Near Mint.*

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342–351, 346-Intro Karate Kid 16.00
352, 354–360 ..... 11.00
353 Death of Feva Lad in Legion 22.00
361–364, 366, 368, 370 ..... 7.00
365, 367, 372, 377-Intro Legion of Super-Villains 9.00
373, 374, 376–380: 380-Last Legion in Adv. 5.00
375-Intro Quantum Queen & Wanderers 10.00
381-Supergirl Weapons (1st full length story, 6/69) 24.00
382–398, 391-400 ..... 5.00
399, 403–08: pgs. games G-69 & G-81 ..... 15.00
401, 402, 404-410: 409, 410-152 pgs.) 5.00
411, 413, 418, 419: 411-413, 417-420-(52 pgs.) 1.50
412-Origin/1st full Karate Kid-Adv. #380 ..... 8.00
414–416-2nd Animal Man/Sgt. Adv. #384 ..... 3.25
415, 420-Animal Man-x'over Adv. #390, 395 ..... 2.50
416-Giant DC-100-Pg. Super Spect. #10 G-A 2.50
417-Vigilante/Amanda Waller Origin 1.50
421–424, 426-Last Supergirl in Adv. 1.50
425-New Teen Titans (change to adventure) 1.90
426–427, 432–458, 433 440-Specter stories 2.00
428-1st app. Black Orchid (8/77) 8.00
429, 430-Black Orchid stories 4.00
431 Specter stories 6.00
459, 460: New Gods/Darkseid story concedes from New Gods #19 (4/59 is stored 9-10/78) w/o reprints a month 10.00
461, 462, 468 pgs.): Death of Earth II Batman 5.00
463–466 (1/80 68 pgs.) 4.00
467-Superman by Dillon, Plastic Man by 10.00
468–490: Last comic-size issues 1.25
491–499, 493–500 pg. digests begin 1.50
500-All Legion reprints 2.50
501–503, Golden Age reprints 1.50

ADVENTURES INTO THE UNKNOWN
No. 53, Jan. 1954-No. 174, Aug. 1967
American Comics Group

1–8	2.50
9–12-Bridge 1.50	3.00
13–15: 13 begins 2.95	15 ..... 3.00

ADVENTURE COMICS
No 200, May 1954-No. 503 Sept. 1983
National Periodical Publications/DC Comics

200	185.00
201–208	255.00
209-Last pre-code, origin Speedy	265.00
210-1st app. Krypto (Superdog) (origin 5/55)	250.00
211–213, 215: 220-2nd Krypto app.	75.00
214-2nd app. Krypto	325.00
221–246	175.00
247-1st app. Legion Of Super Heroes (4/58)	1600.00

154-Infamous Bridges (origins), ends 4/70 ..... 27.00
155, 156, 158 167, 169, 174 ..... 25.00
168 (Bible: algo) 35.00

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May 1955-No. 109, Feb-Mar. 1968
National Periodical Publications
32-40: 32-1st code approved issue 75.00
41–50 ..... 60.00
51–70 ..... 45.00
71–93, 95–103, 95–1st monster issue (11/65) 22.00
94-Magician cameo 24.00
106-109-Monster-sickness by N. Adams-c/a 36.00

ADVENTURES OF CAPTAIN AMERICA
Sept. 1991-No. 4, Jan. 1992 (4.95, color, limited series)
Marvel Comics
1-4-Nicieza s, Maguire a (1 3) 5.00

ADVENTURES OF CYCLOPS AND PHOENIX/Also see *ASTONISHING & THE UNBEARABLE ADVENTURES OF ...*
May, 1994-No. 4, Aug. 1994 (2.95, color on plastic-sleeved)
Marvel Comics
1 Characters from X-Men 5.00
2–4 ..... 3.00
TPB (144 pgs.) 14.95 ..... 15.00

ADVENTURES OF JERRY LEWIS, THE/Also see *SUPER DC GIANT*
(Adm. of Dean Martin & Jerry Lewis #3 -40)
No. 41, Nov. 1957-No. 124 May-June, 1971
National Periodical Publications
41–50 ..... 60.00
51–80: 68 74-Photo-c 30.00
81 91,93 96,98 100, 103 Bob Hope app. 97-Dick Supersq c 18.00
101, 102, 104-Neal Adams-c/a 30.00
102-Beatles app. N. Adams c/a 35.00
105-Superman x-over 30.00
106 111 112-116 ..... 9.00
112-Flash x-over 23.00
117-Wonder Woman x-over 13.00
118 124 ..... 6.00

ADVENTURES OF SPIDER-MAN
Apr 1996-Present 1997, color)
Marvel Comics
1 7 based on animated series 1.50

ADVENTURES OF SUPERMAN
Jan. 1987-Present
DC Comics
424 ..... 2.00
425, 449 ..... 3.00
450–462 ..... 2.50
463-Superman's ID redux 3.00
464 Lobo c app. pre-cates Lobo #1 ..... 3.00
465–479, 481–491, 493–Last $1.00 issue (11/93) 2.00
494–499, 1.75, 525 pgs.) 3.00
497 495 ..... 5.00
496-Doomsday comes 5.00
498, 497-2nd printings 4.00
499-Doomsday battle over 4.00
498, 496-Funeral for a Friend: Supergirl app. 3.00
500-Platinum Edition 30.00
501–1 (50-Collector's Ed. was in cut-c 2.00
502–Supergirl-c/story 3.00
502–512, 508-Death of Guardian 2.00
513-Death of Eclipso; Darkseid app. 2.00
514–518, 520 (Green Lantern app.) 2.00
519-Green Lantern app. 3.00
521–524, 524 begin 1.95-c, 527 return of Alpha Centaurian from Zero Hour, 533-Jungle Utopia, 535-Lobo c/app., 536-Bloodsport app. 537-Parasite app. 2.00
Annual 1 ('87): Starfire-c & scripts 3.00
Annual 2 ('90): Lobo app. 3.00

Annual #1 2.00 Armageddon 2001 ..... 2.25
Annual #2 2.00 Gay Gardner/Lobo century 2.25
Annual #3 2.50 Bloodlines Earthplague 2.25
Annual #4 [illegible] 48 pgs.3-Howard/o story 3.00
Annual #5 3.50 Year One story 4.00
Annual #6 3.50 "Legends of the Dead Earth" 3.00

ADVENTURES OF THE FLY
Box 1951 #1 r.e. 30.Oct.1994, NN, 31, May, 1965 ..... 450.00
Archie Publications, Radio Comics
1 World's Largest Comic Book 1,000.00
2 Origin of the Fly, S&K c/a 450.00
3 Origin retold 195.00
4 S&K r-reprint, S&K/Ayers c-rem 100.00
5 10 7/64 x 5 1/4, 44pp. Black Hood & Jr. S.A. app. "Shoot to Kill" (R) 70.00
6 10 7/64 x 5 1/4, 30-Origin Flygirl retold 45.00
7 Intro & origin Flygirl 60.00
8 10 7/64 x 5 1/4, app. Comet 30.00
9 Black Hood, Shield, Comet app. 30.00

ADVENTURES OF THE JAGUAR, THE
Sept 1961 #1 Aug 15, 1961, 1963
Archie Publications (Radio Comics)
1 Origin/1st app. The Jaguar 140.00
2 O.C. reprint 77.00
3 B-Go-Go-app. 52.00
4 O.C. reprint 42.00
5 11 3/4 x 14 Catgirl, Black Hood app. 32.00

ADVENTURES OF THE MASK
Dec 1956 #1 Present (2.50 c/bc)
Dark Horse Comics
1 Bob Hall cartoon 2.50

ADVENTURES OF THE X-MEN, THE
Apr 1996 #1 Present (99¢, color)
Marvel Comics
1 Parallel Universe 1.00
2 Fantastic Four, Silver Surfer app. 1.00

AGENT THREE-ZERO
Sept 1989 #1-#5, color, one-shot)
Malibu Comics
1 Prologue; re-Ward & more-prequel, Plant-c/a 5.00

AGE OF APOCALYPSE: THE CHOSEN
Nov 1995 #1-#2 (2.50, color, one-shot)
Marvel Comics
1 Wolfsbane-c 3.50

AGE OF REPTILES: THE HUNT
May 1994 #1 Present (2.95, color, limited series
Dark Horse Comics
1-4 Dr. Spektor-c/a, w-sup-a-cont'd 13.00

AKIKO ON THE PLANET SWOO
Feb 1995 #1 Present (2.50/3.95 B&W)
Antarctic
1-4 Akiko-c/p/a/o-c, Civilla-c/a 4.00
5-12 Civilla-c/a 2.50

AKIRA
Sept 1988 #1, Nov. 30, Dec 1995 (3.50/3.95/4.95, color, series)
Epic
1 Otomo-c/p/a 20.00
2 Otomo-c/p 5.00
3-31 Otomo-c/p 4.00
32 Otomo-c/p, 68pgs 6.00
33 Otomo-c/p, 52pgs 5.00
34-38 3.95 Otomo-c/p 4.00
39-41 3.95, 57-Jeanne-back up, Gibbons, Williams-p/a 3.00
42 Otomo-c/p, 68pgs 6.00
Special #1 Neill, Mack, Jeanne-pin-ups 2.50

ALIENS, THE
Sept-Dec, 1967, No. 2, May, 1967
Gold Key
1 Reprints from Magnus #1,3,4,6-10, all by Russ Manning 15.00
2 Same contents as #1 ..... 4.00

ALIENS (DARK HORSE)
ALIENS (Also see Dark Horse Presents #24)
May 1988 #A & July, 1989 (1.95, B&W, mini-series)
1-1st appearance Aliens in comics 21.00
2 Silver-Sharp printing 5.00
3 Third Sloth printings 2.00
4 ..... 15.00
2-Second printing 3.00
2-Third printing 2.00
3 ..... 9.00
4 ..... 6.00
5,6 ..... 5.00
3-6, 2nd printings 2.00
Aliens Mini Comic 1 (2.89, 6x6") -included in Aliens Portfolio 8.00
Aliens Platinum Edition (See Dark Horse Presents..)
..... 10.00

ALIENS
Aug, 1989-No. 4, 1990 (2.25, color, mini-series)
Dark Horse Comics
1 ..... 9.00
V2 #1-2nd printing (7.90, 2.25) 2.25
2-4 ..... 5.00

ALIEN 3
June, 1992-No. 3, Aug. 1992 (2.50, color, mini-series)
1-3-Sydney painted-c 2.50

...BERSERKERS
Jan 1995-No. 4, Apr 1995 (2.50, color, limited series)
1-4 ..... 2.50

...COLONIAL MARINES
Jan, 1993-No. 10, July, 1994 (2.50, color, limited series)
1-10 ..... 2.50

...EARTH ANGEL
Aug, 1994 (2.95, color, one-shot)
nn-Byrne-a/story; wrap-around-c 3.00

...EARTH WAR
June, 1990-No. 4, Oct, 1990 (2.50, color, limited series)
1-Sim Keith a/p/c-a 8.00
1-2nd print 2.50
2 ..... 7.00
3,4 ..... 5.00

...GENOCIDE
Nov, 1991-No. 4, Feb, 1992 (2.50, color, mini-series)
1-4-Sydney painted-c-4-Wraparound-c/pull-out poster 2.50

...HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mini-series)
1-4-Kelley Jones-c/a-in all 2.50

...LABYRINTH
Sept 1993-No. 4, Jan 1994 (2.50, color, mini-series)
1-4, 1-Painted-c 2.50

...MONDO HEAT
Feb 1996 (2.50, color, one-shot)
nn 2.50

...MONDO PEST
Apr 1995 (2.95, color, one-shot, 44 pgs.)
nn-Dark Horse Presents #22-24 ..... 3.00

...MUSIC OF THE SPHERES
Jan, 1994-No. 4, Apr, 1994 (2.50, color, limited series)
1-4 ..... 2.50

...PREDATOR: THE DEADLIEST OF THE SPECIES
July 1993-No. 13, Aug 1995 (2.50, color, limited series)
1 ..... 4.00
2-13 Bolton painted-c-1-3 Gaze p-cont. 2.50
1-Embossed foil platinum ed. no price/no #s 25.00

...ROGUE
Apr 1993-No. 4, July 1993 (2.50, color, mini-series)
1-4 ..... 2.50

...SACRIFICE
May, 1993 (4.95, cs, one-shot, 52 pgs.)
nn-Peter Milligan scripts, painted-c/a 5.00

...SALVATION
Nov, 1993 (4.95, color, one-shot)
nn-Di Giacomo script 5.00

...STRONGHOLD
May 1994-No. 4, Sep, 1994 (2.50, color, mini-series)
1-4 ..... 2.50

VS. PREDATOR (SEE DARK HORSE PRESENTS #36)
June, 1990-No. 4, Dec, 1990 (2.50, mini-series, color)
0 (7/90), 1 (95, B&W)-r/DHP 34-36 ..... 12.00
1-2nd printing 3.50
1-3rd printing 2.50
2,3 ..... 8.00
4-Dynamo painted-c 5.00

VS. PREDATOR: ROBOTY
Jan 1996 (2.50, color, one-shot)
nn-painted-c 2.50

VS. PREDATOR: DUEL
May 1995-No. 2, Apr 1995 (2.50, color, limited series)
1,2 ..... 2.50

VS. PREDATOR: WAR
May, 1995-Aug 1995 (2.50, color, limited series)
0-4 ..... 2.50

ALIEN WORLDS
Dec 1982-No 9 Jun 1985
Pacific Comics/Eclipse
1 ..... 1.50
2-9 2.4-Dave Stevens c-2 ..... 1.00
3,3-D #1-Art Adams 1st pro. a/r 3.00

ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept, 1952-No. 117, Sept-Oct, 1966
National Periodical Publications
127 (1952) 625.00
128 (1952) 425.00
2 (12-1/52-53) - 5 ..... 165.00
6-10 ..... 90.00
11-18 Last pre-code issue 225.00
19-28 ..... 155.00
29, 30, 32 Wood a 165.00
31, 33-42 ..... 130.00
43-50 ..... 105.00
51-66 ..... 70.00
67-Jan. Gunner & Sarge 120.00
68-70 ..... 60.00
71 80 ..... 50.00
81, 83-88, 83 Last JOE issue 45.00
82-Jeremy Gould/beg rns 75.00
89-100 ..... 30.00
101-117, Johnny Cloud app. 113, 115 & 117 ..... 22.00

ALLEGRA
Aug 1996-Present (2.50, color)
Image Comics/Wildstorm Productions
1-Seagle-s/Clark-a(p) 2.50

ALL-STAR SQUADRON
Sept, 1981-No.61, Dec. 1987
DC Comics
1-46, 48-67 ..... 1.00
47-All Earlene-a (1st full story) 4.00
Annual 1-3 (11/82-8/84) 1.00

ALL-STAR WESTERN
Aug-Sept, 1970-No. 11 Apr-May, 1972 (Wierd Western Tales #12 on)
National Periodical Publications
1 ..... 12.00
2, 8, 7 El Diablo by Mooney begins, 3-Origin/1st El Diablo 5.00
9-Kwanitie-c (3 pgs.) 6.00
10-14 pgs. Jonah Hex (2-3/72) 100.00
11 2nd orig. Jonah Hex 45.00

ALPHA CENTAURION (see SUPERMAN)
1996 (2.95, color, one-shot)
DC Comics
1 ..... 3.00

ALPHA FLIGHT
Aug, 1983-No. 130 Mar, 1994 (#52 on are direct sale)
Marvel Comics Group
1-1st pgs.2-Byrne a begins, Wolverine cameo 2.00
2-12 12-Double size 1.00
13-Wolverine app. 2.50
14 16 16-Wolverine cameo 1.25
17, 18-Early Art Adams c/a 2.00
19, 20 Art Adams c/a 1.25
21-32 35-49 39-Portanova-i begins 1.00

33, 34-Wolverine app. 34-Origin retold 2.50
50-Double size 1.25
51-Jim Lee's 1st work at Marvel 3.00
52, 53 Wolverine; 53-Jim/Portanova 2.50
54, 63, 64-Ma Jim Lee art 1.00
55-62 Jim Lee art(p) 2.50
65-74, 76-86, 78-Wolverine, Spider-Man 1.25
75 (1.95, 52 pgs.) 2.00
87-90-Wolverine app., Jim Lee-c 3.00
91, 99, 103-105, 107-119, 121-129 ..... 1.00
100 (2.00, 52 pgs.) Avengers app. 2.00
101-Hitchhiker revelation issue 2.00
106-2nd printing 1.25
120 (2.25) Prolonged w/poster 2.25
130 (2.25, 52 pgs.) 2.25
Annual 1 (10/88, 1.25) 1.25
Annual 2-(12/92, 1.25) 1.25
Special V2#1 (6/92, 2.50) -Wolverine-c/story 2.50

AMAZING ADULT FANTASY
No. 7, Dec, 1961-No. 14, July, 1962
Marvel Comics Group (AMI)
7-Ditko-c/a-all 525.00
8-Last 10¢ issue 420.00
9-13 ..... 375.00
14-Pre/X prototype 425.00

AMAZING ADVENTURES
June, 1961-No. 6, May, 1961
Marvel Comics Group (AMI)
1-Origin Dr. Droom (1st Marvel Super-Hero) Ditko & Kirby art in all, Kirby monster c-1-6 ..... 1600.00
2 ..... 450.00
3 4 5 6 Ditko Droom 385.00

AMAZING ADVENTURES
Aug, 1970-No. 39, Nov, 1976
Marvel Comics Group
1-Inhumans (by Kirby) & 1-4, ends #101 & Black Widow (ends #8) double feature begins 20.00
2-4, 5, 7, 8-Neal Adams-c 10.00
9, 10 9, 10-Magneto app. 7.00
11-New Beast beg/1st app. Fred/Evil 40.00
12-17 13-Brother Blood of Evil Mutants app. 6.00
18-1st app. Riftworm, 8 Adams-a 5.00
19-39 ..... 3.00

AMAZING FANTASY
No. 15, Aug, 1962 (Sept, 1962 in Indicia)
Marvel Comics Group (AMI)
1-Origin & 1st app. Spider-Man by Ditko (11 pgs.); 1st app. Aunt May & Uncle Ben; Kirby/Ditko-a (5 pgs.)

GD	FN	NM
1733.00	5200.00	26,000.00

AMAZING FANTASY
No. 16, Dec 1995-No. 18, Mar 1996 (3.95, color)
Marvel Comics
16-18-Bulmer-c; Paul Lee-a, Spider-Man app. 4.00

AMAZING SCARLET SPIDER
Mar 1995-No. 2, Jan 1995 (1.95, color)
Marvel Comics
1,2-replaces "Amazing Spider-Man" 2.00

AMAZING SPIDER-MAN, THE
Mar 1963-Sep 1995, Jan 1995-Present
Marvel Comics Group
1-Origin retold, Ditko-c/a #1-38; Kirby/Ditko-c; 1st fantastic Four x-over (Ditko w/FF, #112 as The Marvels x-over)

GD	FN	NM
1200.00	3600.00	18000.00
1 (Golden Records Reprint)		160.00
(with Golden Records (1966)		275.00
2-1st app. The Vulture		2650.00
3-1st app. Doc Octopus		1865.00
4-Origin & 1st app. The Sandman		1500.00
5-Dr. Doom app.		1300.00
6-1st app. Lizard		975.00
7, 8, 10-Ditko/Kirby F.F. backup story		780.00
9-Origin & 1st app. Electro		1425.00
11, 12, 12-Doc Octopus unmasks; Spidey c/story		430.00

Ange a/CGC 9.8 Page of Angels #1

13-1st.app.Mysterio 525.00
14-1st.app. the Green Goblin (Norman Osborn). Hulk is ente... 1300.00
15-1st.app.Raven The Hunter; 1st mention of Mary Jane Watson (not shown) 495.00
16-1st Daredevil/ cover (yellow costume) 375.00
17-2nd app. Green Goblin (city) 500.00
18-1st app. Red Hooded Joker (Adaptoid) 315.00
19-Sandman app. 260.00
20-1st app. & origin The Scorpion 315.00
21-2nd app. The Beetle (see Tec Tales#123) 210.00
22-1st app. Princess Python 190.00
23-3rd app. Green Goblin (city) 290.00
24 ..... 170.00
25-1st app. Mary Jane Watson (cameo) (face not shown, but introduced as Mary Jane) 312.00
26-4th app. Green Goblin; 1st Crime Master 230.00
27-5th app. Green Goblin 215.00
28-Origin/1st app. Molten Man 325.00
29,30 ..... 150.00
31-38-31-Intro Harry Osborn (later becomes 3rd Gr Gob'in), Gwen Stacy, & Prof. Warren; 38-Last Dikko Ikove; 2nd app. Mary Jane Watson (cameo, face not shown); 38-1st app. Kingpin 1300.00
39-Green Goblin/ c-story, id revealed 375.00
40-Origin Green Goblin (1st time told) 275.00
41-1st app. Rhino 132.00
42-3rd app. Mary Jane Watson (cameo, last 2 panels)-1st time her face is shown 11/66 ..... 132.00
43-49 ..... 80.00
50-Intro Kingpin (7/67) 350.00
51-2nd app. of Kingpin 175.00
52-60: 56-Intro Cap', George Stacy 65.00
61-74: 69, 70-Kingpin app; 69-Kingpin c; 74-Last 12¢ issue 40.00
75-80, 91-93, 95, 99 84, 85 Kingpin stories 40.00
90-Death of Capt. Stacy 42.00
94-Origin retold 58.00
96-98; Dr.g books not approved by CCA, Green Goblin story/line, 97; 98-Green Goblin c 75.00
100-Anniversary issue (9/71) 170.00
101-1st app. Morbius; last 15¢ issue (10/71) 160.00
102-2nd printing (8/72, silver ink) 2.50
102-Origin/2nd app. Morbius (2/5, 52 pgs.) 10.00
103-118: 109-Dr. Strange-c/story (6/72) 25.00
119, 120-Spider-Man vs. Hulk 18.00
121-Green Goblin (I.D. revealed) 30.00
122-Death of Green Goblin 30.00
123-128: 123-Cage app, 124-1st app. Man-Wolf (8/73), origin #125 ..... 26.00
129-1st app. Jacob & The Prowler (7/74) 275.00
130-133, 138-141, 152-160, 131-Last 20¢ iss. 15.00
134-Psychedelic cameo app. (7/74) 20.00
135-2nd full Punisher app. (8/74) 45.00
136-Intro Green Goblin (Harry Osborn) 40.00
137-Green Goblin c/story (Harry Osborn) 40.00
142,143-Gwen Stacy clone cameos 24.00
144-147, 144-full app. Punisher (3/75), 146-Gwen Stacy clone story/line cont., 147 Spider-Man learns Stacy is a clone 18.00
148-Jackal revealed 25.00
149-Spider-Man clone-s begins, ends # of Jackal 20.00
150-Spider-Man decides he is not the clone 15.00
151-Spider-Man disposes of c. are body 15.00
161-Punisher cameo, Nightcrawler app. 10.00
162-Punisher Nightcrawler app. 15.00
163-173, 187-190: 169-Clone story recapped, 187-Origin revisited 8.00
174, 175-Punisher app. 10.00
176-189: Green Goblin app. 18.00
191-193, 195-199, 203-208, 210-219 ..... 8.00
200-Double-size (52 pgs.) 10.00
200-Giant-size reissue (1/80) 5.00
201, 202-Punisher app. 15.00
209-Origin & 1st app. Calypso (10/80) 5.00
220-237: 225-Intro/1st app. Hobgoblin (2/82) 6.00
238-1st app. Hobgoblin II (Ned Leeds) (3/83) (w/Hatsize card/stat) 80.00
238-Without Hatsize card/stat 25.00
239-Intro/1st app. Spidey battle (2nd app.) 10.00
240-243, 246-248-241 Origin Vulture 8.00
244-Hobgoblin cameo (2nd app.) 10.00
245-Betty Donovan w/Hobgoblin powers battles Spider-Man; c/(8/83), Hobgoblin cameo (4th app.) 10.00
249-251-Hobgoblin/Spidey battle story/line 14.00
252-1st app. Black costume for Spidey (5/84) 35.00
253-255-Alien costume 15.00
256-Jack O'Lantern app. 7.00
257-259, 260-264, 266-274, 277-280, 282, 283, 256-1st Puma, 274-Zeradian (Queen of Vengeance) app., 279-anti-Alcoholism, 282-X-Factor x-over 5.00
257-2nd app. Puma, Hobgoblin cameo 8.00
258-Hobgoblin app. (unmasked) 10.00
259-Full Hobgoblin app., ends in M. J. Watson 20.00
260-Hobgoblin intro 10.00
261-Hobgoblin c-story 13.00
262-Spider-Man unmasked 10.00
265-1st app. Lance Hunter (6/85) 7.00
265-Silver ink 2nd printing 2.50
275 (52 pgs.)-story by Otto, Hobgoblin c-s 15.00
276-Hobgoblin story 12.00
281-Hobgoblin battles anti-D.V.Hero 12.00
284-Punisher cameo app., Gang War begins, ends #288, Hobgoblin c-story 9.00
285-Punisher app., mirror hobgoblin app. 10.00
286, 288, 289-Hobgoblin w/Gang. (in armor), 287-Hobgoblin app. (mirror) 6.00
288-Hobgoblin full app. 9.00
289-(1.25, 52 pgs.)-Death of Ned Leeds (1st Hobgoblin)
Mazerati-e (Jack O'Lantern) becomes new Hobgoblin 24.00
290-292 ..... 5.00
293-299, Parts 2 & 3 of Kraven story 9.00
295-297 ..... 6.00
298-Todd McFarlane-c/a beg. (3/88), 1st app. Carnage/ Eddie Brock who becomes Venom (mist. in costume) 32.00
299-1st app. (cameo) Venom + costume 22.00
300 (52 pgs.)-Last Black costume, 1st full Venom story 45.00
301-305 ..... 10.00
306-311, 313, 314 ..... 10.00
312-Hobgoblin battles Green Goblin 12.00
315-317-Venom app. 20.00
318-321, 325-329-Kennedy boy ss. 8.00
324-Sabretooth app., McFarlane-c (as an artist) 10.00
326, 327, 329-Rob McFarlane 4.00
328-Rob app. on Miller one-s 12.00
330, 331-Punisher app. 12.00
332, 333-Venom-c/story 10.00
334-336, 338, 343 ..... 3.00
337-Hobgoblin app. 4.00
344-1st app. Chris Kasady (Carnage) 12.00
345-1st full app. Chris Kasady 15.00
346, 347-Venom app. 10.00
348, 349, 351-359, 359-(1.25-c) 2.50
350-(1.50, 52 pgs.)-Deaths 3.00
360-Carnage cameo 9.00
361-Intro Carnage 20.00
362-2nd printing 2.00
364, 366-374, 376-387: 373-Venom back-up, 374 Venom c/story, 376-Cardiac app, 378-Maximum Carnage, part 3, 381, 382-Role app, 383-The Lure app, 384-Venom/Carnage app. 1.75
365-(3.95)-Silver hologram-c-s, pull-out poster; 1st app Spider-Man 2099 ..... 6.00
375-(3.95)-anti-guide-c/s, Venom-c/story 5.00
388-(2.25, 68 pgs.) Newsstand Edition; 2 back-up stories Venom, Cardiac & Chance 2.25
388-(2.95)-Collectors Edition w/foil-c 3.00
389-396, 398, 399-401-416, 388 Reg'n 1.50-c, Green Goblin app., sound-n cand sheet, 394-Power & Responsibility Pt 2, 396-Daredevil-c & app., 403-Carnage app., 406-New Doc Octopus, 407-Human Torch, Silver Sable Sandman app., 409-Kaine, Rhino app., 410-Carnage app., 414-The Rose app., 415-"Onslaught," Spidey vs. Sentinels, 416-Ben Gwenpig, wolverine 1.50
390-(2.25)-Collectors Edition, polybagged w/16 pg insert & animation print 3.00
394-(2.95, 68 pgs.) Deluxe edition, Flip book w/Birth of a Spider-Man pt 2, silver foil-c 5.00
397-(2.25) Flip book w/Lizard origin 4.00
400-(2.95) Death of Aunt May 5.00
400-(3.95)-Death of Aunt May Double-c-embossed 6.00
402-Cat-Spider-Ed. White-c 6.00
403-(2.95) variant-c, polybagged w/cassette 3.00
Annual 1-('64)-1st Sinister Six; new 41 pg. sty 475.00
Annual 2-('65)-New Doctor Strange sty (early) 230.00
Special 1-('68)-Reprints #1 Hulk & Spider-Man 25.00
Special 4-('74/75)-Sunday battles Hr, Hwt Torch (new 41 pg. story) 80.00
Special 5-('71/88)-Peter Parker's parents; New 40 pg. Red Skull story 75.00
Special 6-('71/69)-(41 pg. Sinister Six story from Annual #1 ..... 20.00
Special 7-('72/70)-48 reprints 18.00
Special 8-('12/71)-All reprints 28.00
King Size 5-('93)-r/Spec. Spider-Man magazine (Green Goblin c/story, 40 pgs.e-edited from orig 58 pgs) 38.00
Annual 10-13 (1976-79)-All new a, 13-Byrne a 8.00
Annual 14 ('80)-Miller c/a 9.00
Annual 15 ('81)-Punisher app., Miller c-s 16.00
Annual 16 ('82/83)-Miller c/a 7.00
Annual 21 ('87)-Wedding issue, direct sale 10.00
Annual 21 ('87)-Wedding issue, newsstand 10.00
Annual 22 ('88)-Evolutionary War 6.00
Annual 23 ('89)-Atlantis Attacks; Leeds e-p 4.00
Annual 24 ('90, 2.00) 4.00
Annual 25 ('91, 2.00)-1st solo Venom story 10.00
Annual 26 ('92, 2.25)-New Warriors-c/story; Venom solo story cont'd in Spec. S-M Annual #2 ..... 7.00
Annual 27-('93, 2.95)-Polybagged w/card, 1st app. Annex 3.00
Annual 28-('94, 2.95, 68 pgs.)-New Carnage-c/story 5.00
'96-('2 95) 3.00
Giveaways. See Overstreet Price Guide listings

AMAZING SPIDER-MAN SUPER SPECIAL
Apr 1995 ($3.95, color, one-shot)
Marvel Comics
1-Flip book 4.00

AMAZING X-MEN
Mar 1995-No. 4, July 1995 ($1.95, color, limited series)
Marvel Comics
1-Age of Apocalypse 5.00
2-4 ..... 4.00

AMAZON
Apr 1990 ($1.95, color)
DC Comics
1-"Amalgam Comics" Byrne-c/s/a 2.00

AMAZON WOMAN
Feb 1996-No. 4, May 1996 ($2.95, B&W, limited series, mature readers)
Fantagraphics
1-4-Tom Simonton-s/c/a 3.00

AMERICAN FREAK: A TALE OF THE UN-MEN
Feb 1994-No. 5, June 1994 ($1.95, color, limited series) DC Comics/Vertigo
1–5 ..... 2.

AMERICAN SPLENDOR (Dark Horse)
COMIC-CON COMICS
Aug 1996 ($2.95, B&W, one-shot)
1-Pirate-s ..... 3.
SPECIAL: A STEP OUT OF THE NEST
Sep 1994 ($2.95, B&W, one-shot)
1 Hi Pekar-story ..... 3.
WINDFALL
Sep 1995-No. 2, Oct 1995 ($1.95, B&W, limited series)
1, 2-Pirate-s ..... 4.

AMERICA'S BEST TV COMICS
1997 (Some Sept, 66 pgs., $5.e, one-shot)
Amerian Broadcasting Company
1 Fantastic Four, Cooper Array vs Spider-Man 7.0

ANGELA
Dec 1994 - Present (2.95, color)
Image Comics/Todd McFarlane Productions
1-Sc: mar-c/Capullo-a, Spawn app. ..... 12.
2, 3, Gaiman-s/Capullo-a ..... 6.
4-Gaiman-s/Capullo-a, Spawn app. ..... 5.
Special Edition-Angela-c ..... 34.
1/2 ('95 (c); 1/2-1 plus special w/part-zips. ..... 10.
LEGEND OF RAGE OF ANGELS (see GLORY / ANGELA)
Nov 1996 ($2.50, color, one-shot)
1 Liefeld-c, Craig Jupp variant ..... 2.

ANGEL AND THE APE
Nov-Dec 1968-No. 6, Sept-Oct, 1969
National Periodical Publications
1 ..... 33.
2-6 ..... 15.

ANIMAL MAN
Sep 1988 Present (2.50, color, mature)
DC Comics/Vertigo (Becomes Vertigo #57)
1 Bullard c-#1 6.3... ..... 10.
2, 3 ..... 5.
4 ..... 5.
5-10 Bullard c-#5 6.3... ..... 4.
11-24: 11 Begin $1.50 c-s; 16-Last Grant Morrison scrip ..... 3.
25 ..... 3.
27-49, 51-55, 57 ..... 2.
50 (3.95, 52 pgs.)-Lone issue by Tom Veitch ..... 4.
56 (3.50 68 pgs.) ..... 3.
60-87: 60 Begin 1.95-c ..... 2.
88 89 89 90 s.g 1.25-c ..... 2.
Annual 1 ('1 95, 95)- Children's Crusade Pt 3. ..... 4.

ANIMAL MYSTERY see DARK ONE
1993 Preemo (2.95/3.50, B&W)
CFD/Slimz
1-alternate s/c 85
2-2nd print ..... 15.
2 ..... 3.
2 2nd print (Slimz) ..... 15.
3 ..... 3.
4-cat carrier insert ..... 3.

ANIMANIACS
May 1995 Present (1.50, color)
DC Comics
1 ..... 3.
...A Christmas Spec.pl (12/94, 1.50) ..... 3.

ANTHRO
July-Aug. 1968-No. 6, July-Aug. 1969
National Periodical Publications
1 ..... 30.
2-6 ..... 15.

AQUAMAN
Jan-Feb, 1962-No. 63, Aug-Sept, 1970
National Periodical Publications/DC Comics
1 ..... 1000.
2 ..... 500.

..... 245.00
..... 135.00
..... 85.00
..... 70.00
..... 55.00
..... 40.00
..... 28.00
..... 35.00
..... 42.00
..... 31.00
..... 57.00

AQUAMAN
Feb. 1986 to May 4, May, 1986 (Mini-series)
DC Comics
..... 5.00
..... 4.00
..... 2.50

AQUAMAN
Dec. 1989 to Jan. 13, Dec, 1992 (1:00/1:25, color)
DC Comics
..... 2.25
..... 2.00

AQUAMAN
Feb. 1994 to Present (1-50, color)
DC Comics
0, 1, 1/2, 1/2 (Feb) Peter David scripts begin 6.00
2 variant bag 5.00
3-49, 11 (Feb) Superboy cb. app 4; also app. 3.00
9 25 cover to 1.75 c, 10 Green Lantern app, 16 vs. JLA, Warrior/Hawkman c, 18 Ocean Master app., 21-Zeck c, 22 Sea Devils, Power Girl app. 1.75
Annual 1 ('93), 3 ('95) Year One Story 3.50
Ann. 2 ('96), 2.95) Legends of the Dead Earth 3.00

AQUAMAN: TIME & TIDE
Dec. 1994 to May 4, May, 1994 (3.50, color, mini-series)
DC Comics
1-4 Peter David scripts. 3-Origin begins 2.50
(99) 10.00

ARAKNIS
1985 to Present (2.50, color, 2 mixed series)
Marvel/Comics/Mystic Comics
1 (7/85) / Brothers of 4.00
3-4, 5-9, 11-19 ..... 2.50
0-14, 20, 25 ..... 3.00
Special, Go! Con 5.00
12, 13 Trapping Leaves (5/96) 2.50
Special Edition: pathysagged wilent Pirate 10.00

ARCADIA ANNUAL (see Cln, JOHN & CHRISARC)
1994 (4.95, color, one-shot, 68 pgs.)
DC Comics/Vertigo
Annual 1: Children's Crusade story, Tom Fn, Mark 5.00

ARCHIVE GEL
Feb 95 to 2.50, BW, no. one-shot)
Mark Smith
1 (Mar/95) 2.50

ARCHIE & ARMSTRONG
Dec. 1992 to Feb., 1993 (No. 25, Sep 1994 (2.50, color)
Tekno Comics
0 (7/92), Barry Smith-c/a 3.00
0 (Sept./1993) 10.00
1-3 (Jan.-Mar.) Mike Baron scripts; Smith cover 2.50
4-24 Origin-Combined w/Eternal Warrior #8, Barry Smith scripts, 1st app. Warrior, Time Walker 4.50
25 (5-1994) 48 pgs. 10.00
Special Edition: Reprints Archie & Armstrong #0 ..... 3.00
Special Edition: parody; Pathkeet & Evilheart (Reggie) 3.00

Marvel Comics
1-4 Lobdell/Lieb-c, Gene Ha-c/a(p) 3.00

ASSASSINS
Apr 1996 (1.95, color)
DC Comics
1 "Armalyte Comics" 2.00

ASTONISHING TALES
Aug. 1970-No. 36, Jan. 1976
Marvel Comics Group
1 Dr. Doom begins, Ka-Zar (try kelly in #1,2) 27.00
2-Kraven the Hunter story 10.00
3-6: Smith a-3-Red Skull app. 15.00
7, 8, 8-Last Dr. Doom (52 pgs.) 8.00
9 Lorna 3.00
10-12, 10 Smith/Sal Buscema a, 11-Origin Ka-Zar, 12-Man-Thing by Adams 6.00
13, 24, 10 Stan-a app. 2.00
25-34 app Deathlok, very begins- 8/74, ... 35.00
26, 28, 30 Deathlok c/stories in all 10.00
29-36 Deathlok story, Guardians-c/app, Klaw/a & 1st app. Guard, one of the Galaxy from Marvel Super-Heroes #18 ..... 15.00
31-36: 36-Death Watch-c/stories end 10.00

ASTONISHING K-MEN
Mar 1995-No. 4, July 1995 (1.95, color)
Marvel Comics
1-Age of Apocalypse 5.00
2-4 ..... 4.00

ASTRO BOY
Aug. 1965 (One-shot, 1/2, 1/2c)
Gold Key
1 (10151-508) Score: 1st app in comics 940.00

ASYLUM
Dec 1995 Present (2.95, color)
Mountain Press
1 & 0 in box, ash, Dearworld, Battlestar Galactica, 1-variant c, Watch Art Adams-a, 2-Deodato-c/a, 3-Mignola c/a, 4-Steve Rude-a, Doctor Weird-story 3.00

ATLANTIS CHRONICLES (see AQUAMAN (1991))
Mar 1990-No. 7, Sep 1990 (2.95, color, limited series)
DC Comics
1-7, 7-origin of Aquaman, no dirty pearls 3.50

ATOM, THE
June-No. 6, 1962-No. 38, Aug-Sept, 1968
National Periodical Publications
1 ..... 725.00
2 ..... 350.00
3 1st Time Pool story- 1st Chronos (only in) 200.00
4 5 ..... 140.00
5 6 ..... 125.00
7 1st Atom & Hawkman team up- give Hawkman #1) 240.00
11 15 ..... 80.00
16 20 ..... 60.00
21 28, 30 ..... 48.00
29 1st solo C.A. Atom app in S.A. 137.00
31-35, 37, 38 ..... 45.00
36 G.A. Adams c-over 60.00

ATOM AND THE HAWKMAN
No. 39, Oct.-Nov. 1968-No. 45, Dec-Nov, 1969
National Periodical Publications
39-45: 41-1st c-app. 42-c-over 4.00

ATOM ANT
Jan, 1966 (Hanna-Barbera, 12¢)
Gold Key
1 (10170-601) 235.00

ATOMIK ANGELS
May 1996-Present (2.95, color)
Crusade Comics
1-on (2.95, BW#) "Interp-Edition," give away at Gamestop 2.00
1, 2: 1-Foerstal app. 3.00

ATTACK OF THE MONSTERS
Dec. 1963 (Reprint, 1/2, 1/2c)
Gold Key
1 (10151-312) 125.00

AVENGERLADE
July 1996-Present (2.99, color, limited series)
Maximum Press
1 "Red Giles" parody 3.00

AVENGELYNE (Maximum Press)
May 1995-No. 3, July 1995 (2.50/3.50, color)
1/2: writer/illustr. 15.00
1-Newsstand (2.50)-Photo-c, poster insert 5.00
1-Direct Market (3.50)-Chromium-c, poster insert 8.00
1-Refractor Edition 30.00
1-Gold 65.00
1 2, 2-Origin begins 4.00
1-variant-c, Deodato ish-up 8.00
...Swimsuit (8/95, 2 95)-pin-ups/photos 3-variant-c 3.50
2-Variant (1/96, 3.50)-2nd print, photo-c 5.00
...Swimsuit Special Edition, signed 5.00
...Glory-(9/95, 3.95)-Chromium-c 4.00
...Glory-(9/95, 3.95) variant c 6.00
...Glory-(6/96, 2.95)-two covers (1-photo, 1-comic), pin-ups w/photos 3.00
VOLUME II (Ongoing series)
Apr 1996-Present (2.95/2.95, color)
1-5, 1-four covers (1-photo-c), 2-three covers (1-photo-c), flip book w/DARKCHYLDE, 3-flip-book w/PRIEST preview, 4-Cybid-c/app, w/Darkchyld/Pantoglyne portes; 5-(2.99) flip book w/Thriller 3.00
DEADLY SINS
Feb 1996-Present (2.95, color)
1, 2, 1-2 covers (1 photo, 1 Lofficial-c), 2-Liefeld-c, Warp app 3.00
...POWER
Nov 1995-No. 3, Jan 1996 (2.50, color, limited series)
1-3, 1-2 Liefeld-c, 3-three variant-c (1 photo-c) 2.50
Variant-c 5.00
...PROPHET
May 1995 (2.95, color, limited series)
1 Liefeld-c/app 3.00

AVENGERS, THE
Sept, 1963-Mar. 402, Sep 1996
Marvel Comics Group
1-Origin & 1st app. the Avengers 2300.00
2-Hulk leaves Avengers 625.00
3-5-Capt. Marvel & Hulk battle Avengers, Spider-Man appears 385.00
4-No S.A. Capt. America & Barby (3/64) 1950.00
4 (1966 Golden Records reprint) 100.00
with Golden Records (1966) 175.00
5-Hulk app. 225.00
6-8, 8-Intro Zemo & Masters of Evil 170.00
9-Intro Wonder Man who dies in same story 180.00
10-Early Hercules app. 150.00
11-Early Ka-Zar app. & x-over (12/64) 180.00
12-15, 15-Death of Zemo 100.00
16-New Avengers line-up 110.00
17-19, 19-Origin & reprint 75.00
20-22 Wood inks 50.00
23-30: 25-Dr. Doom-c/story, 28-Giant-Man becomes Goliath 37.00
31-40 ..... 27.00
41-46, 50-52, 54-56, 66-Re-Intro Ant-Man 20.00
47-Magneto-c/story 20.00
48-1st app. new Black Knight 20.00
53-X-Men app. 34.00
57 Intro S.A. Vision (10/68) 21.00
58-Origin The Vision 45.00
59-65: 65-Last 12¢ issue 20.00
66, 67-Smith-a 20.00
68-70 ..... 17.00
71-1st Invaders (cr/c/a); Black Knight app. 20.00
72-80, 88-90 Intro Red Wolf, 89 -intro The Liberators 15.00
81 Origin Black Panther 16.00
82 Adams-c, last 15¢ c 13.00

UltraForce #10

July, 1994 (3.95, color, 52 pgs., one-shot)
1-Square-back binding 4.00

ONE-A-WEEK

Aug, 1994 (2.50, color, one-shot)
1 ..... 2.50

TROUBLED SOULS

1999 (9.95, color, graphic novel)
Fleetway
nn-Ennis-c/McCrea-a 10.00

TROUBLEMAN

June 1996-Present (2.25, color, limited series)
Image Comics/Motown Machineworks
1–3 ..... 2.25

TRUE FAITH

1990 (9.95, color, graphic novel)
Fleetway
nn-Garth Ennis-s 10.00

TUG & BUSTER

Nov 1995-Present (2.95, B&W, bi-monthly)
Art & Soul Comics
1-4-Alex Nempel-c/a 3.00

TUROK, DINOSAUR HUNTER (See Magnus, # 12)

June, 1993-Present (2.50, color)
Valiant
1-(3.50)-Chromium & foil-c 3.50
1-Gold foil variant 5.00
0, 2-47 (0-77¢) origin issy 4-Andor app., 5-Death of Andar, 11-w/bound-in card, 16-Chaos Effect 2.50
...Yearbook 1 ('94, 3.95, 52 pgs.) 4.00
...The Hunted-(3/95, price omitted on #1, #2-2.50) 1,2-Dondorp-c/pi 2.50

TUROK, SON OF STONE

Nov. 1996, 12/54-No. 29, 9/62-No. 30, 12/62-No. 91, 7/74, No. 92, 9/74-No. 125, 1/80-No. 126, 3/80-No. 130, 4/82
Dell; Publ. Gr. #1-29/Gold Key #30-85/Gold Key or Whitman
#86-125/Whitman #126 on
4-Color 596 (12/54)(#1)-1st app. Turok & Andar; dinosaur-c 675.00
4-Color 656 (10/55)(#2)-1st mention of Lanok 400.00
3 (3-5/56)-5 ..... 220.00
6–10 ..... 120.00
11-20: 17-Prehistoric pygmies 90.00
21–30 ..... 60.00
31-40: 31-Drug use story 50.00
41–50 ..... 38.00
51-60: 58-Flying saucer-c/story 32.00
61-70: 62-12 & 15 cent variants 25.00
71-80: 74-Indian app. 12 pgs. Nuter 16.00
85-130: 114, 115-52 pgs.) 12.50
Giant 1 (30831-613) (11/66)-Stick-c/(10-12 & 16 plus cover to #11 ..... 90.00
Giant 1-Same as above, but paper-c 100.00

TV STARS (TV)

Aug. 1978-No. 4, Feb. 1979
Marvel Comics Group
1-Hanna-Barbera TV tie-in 6.00
2-4 ..... 3.00
1 50th ed 5.00

12 O'CLOCK HIGH (TV)

Jun-Mar, 1965 No. 2, Apr.-June, 1965 (Photo-c)
Dell Publishing Co
1, 2 ..... 35.00

2099 (Marvel)

A.D.

May 1995 (3.95, color)
1 Acetate-c by Quesada/Palmiotti 4.00

APOCALYPSE

Dec 1995 (4.95, color)
1-Wrap-around Chromium c. & b-s 5.00

GENESIS

Jan 1996 (4.95, color)
1-Chromium wrap-around c, & b-s; 1st app. Daredevil 2099, 3-Ashton 2099 app. 5.00

UNLIMITED

Sept. 1993-Present (2.95, color, 68 pgs.)
1, 10, 1-1st app & ill. 2099 & begins, 1-3-Sky-diry 2099 app., 9-Kubert-c, Ken Penn, Marcy Collins-s 4.00

WORLD OF DOOM SPECIAL

May 1995 (2.25, color, one-shot)
1 (Event)-"Spartacus" with America" 2.25

WORLD OF TOMORROW

Sep 1996-Present (2.50, color)
1-wrap-around-c 2.50

21

Feb 1996-No. 3, Apr 1996 (2.50, color)
Image Comics/Top Cow Productions
1, 3-Jim Wren-s 2.50
1 variant c 5.00

22 BRIDES

Mar 1996-Present (2.95, color)
Event Comics
1-2-Nicieza s. 3.00
2-variant c 5.00

TWILIGHT ZONE, THE (TV)

No. 1173, 3/61-No. 91, 4/79, No. 92, 5/82
Dell Publishing/Gold Key/Whitman #92
4 Color 1173 ..... 180.00
4 Color 1288 ..... 110.00
01, 860-207 (5-7/62) 15(1) 70.00
12-460-210 (8-10/62) Years as (1) 70.00
1 (11/62, Gold Key)-Crandall-a 90.00
2 ..... 60.00
3 11, 4, 9-5th a 40.00
12 Williamson a 30.00
13-15, 11-15-Crandall a; 14-Orlando-Crandall/Torres a 13.00
16–20 ..... 20.00
21, 27, 35-Flying saucer-c/story 15.00
28, 32 ..... 9.00
31, 33, 41-Crandall a; 31-Williamson a 6.00
52–70 ..... 3.00
71-92: 83, 84 (52 pgs.) 2.00
Mini Comic #1 (1979, 3-1/4 x 6-1/2") 20.00

ULTIFORCE

Aug 1994-No. 10 Aug 1995 (1.95, color)
Malibu Comics
0-(6/94), 2.50 ..... 2.50
0-Gold Edition (6/94)(1 wrap around c, 8 b/w s. but app. Daredevil comparing ultiforce, Prototype, Hardcase, Flex, Ghoul, Centinary & Topaz 2.50
1-Holographic c, no pr. 15.00
2-5-(10/94, 1.95) 2.00
2-(2.50)-Fluorescent ago 3.00
6-11; 6-Dragon 2.5c, 8-10-Black Knight app., 11-When Cyberdawn Studies 2.50
Malibu "Ashcan" Ultraforce (6/94) 2.75
...Avengers Prelude 1-(2.50) 2.50
.../Avengers 1-(3.95) fol-c, Perez-p/Ellis-i 4.00
.../Spider-Man (3.95) 2 covers, Green Goblin app. 4.00

ULTRAFORCE (2nd Series)

Nov 1995-Present (1.50, color)
Mal Tau Comics
1-Prolog 1-(A Infinity-Black-c/Painted-c, 1-Regular-c/Painted-c, 2-Flip book "Phoenix Resurrection" pt. 7, 1 7-Ellis-s 1.50
1-Infinity-(2,000, signed) 10.00

ULTRAVERSE (Malibu)

DOUBLE FEATURE

Jan 1995 (3.95, color)
1-(68 pgs.) Flip-c featuring Prime and Software 4.00

ORIGINS

Jan, 1994 (99¢, color)
1-Gatefold-c, 2 pg. origins & characters 1.00
1-Newsstand ed.-(6/95)-no gatefold 1.00

...PREMIERE

1994 (color, give-away)
0-Ordered thru mail w/coupons 5.00

UNLIMITED

June 1996 (2.50, color)
1-Kelley Jones-c 2.50

...YEAR TWO

Aug 1995 (4.95, color)
nn 5.00

...ZERO: THE DEATH OF THE SQUAD

June 1995-No. 4, July 1995 (3.95, color)
1–4-(3-Codename: Firearm back story 3.00

UNCANNY ORIGINS

Sep 1996-Present (99¢, color)
Marvel Comics
1, 2-Cyclops, 2-Quicksilver 1.00

UNCANNY TALES

Dec, 1973-No. 12, Oct, 1975
Marvel Comics Group
1–12, 1-Gordian-c/Uncanny Tales #9 (1950s) 2.50

UNCANNY X-MEN, THE (also see Giant-Size X-Men)

Feb 1981-Present (THE X-MEN #1-141)
Marvel Comics Group
142-Machel app. 27.00
143-Live Dane issue 10.00
144-156: 150-Double size 8.00
153-157, 159-161, 163, 164 ..... 6.00
158-1st app. Rogue in X-Men 15.00
162-Wolverine solo story 10.00
165-Paul Smith art begins, ends #175 ..... 9.00
166-Double size, Paul Smith art 7.00
167-170, 167-Wein-Wolverine/X-Men 1st meet, same date as New Mutants #1 (1/83), cont'd in sbn "Fantasy" 6.00
171-Rogue joins The X-Men/see Avengers Annual #10 ..... 13.00
172, 174 172, 173-Wolverine solo story 5.00
175 Double size 10.00
176-185; 182-Rogue solo story 184-1st app. Forge 4.00
186-152 pgs.) 8-Smith/Austin-a 5.00
187-192, 194-199 ..... 4.00
193-Double size, special 100th app. New X-Men, 1st app. Warpath 9.00
200-(12/83, 1.25, 52 pgs.) 10.00
201-1st app. baby Nathan (1/88), 1st Portacio-c/all in X-Men 25.00
202-204, 206-209, 204-2nd Portacio-(1) on X-Men ..6.00
205-Wolverine vs. Hulk by Barry Smith 17.00
210, 211, 210-213 Mutant Massacre 20.00
212, 213-Wolverine Battles Sabretooth, 212-(12/86)-Sinc X-factor #10 ..... 35.00
214-221, 223, 224, 219-Hawk gains (7/87) 5.00
222-Wolverine battles Sabretooth-c/story 18.00
225-227-1st/Of The Mutants, 226-(52 pgs.) 9.00
228-239, 241 ..... 5.00
240-Double size, Inferno tie-in 5.00
243, 245-247, 245-Lofelle(II) 4.00
244-1st app. Jubilee 25.00
248 1st, 11 Lee art on X-Men 25.00
248 2nd print (pg. 192, 1.25) 3.00
249, 252-252-Ann Lee-a 12.00
251-253, 253-All new X-Men begin, 254-Jim Lee-c, 5.00
255, 253-Jim Lee-c 8.00
258-Wolverine solo story/Lee-a 14.00
259-Sinestro-c/a (no Jim-a) 6.00
260-269; 260, 261, 264-Lee-c 4.00
266-1st full app. Gambit (See Annual 14) 40.00
267-Lee-c/a scenes begin, 2nd full Gambit app. 17.00
268-Lee-a, Wolverine, Capt. America, Black Widow team-up 7.00
269-Lee-a 7.00
270-X Tinchers Agenda beg rss 12.00
270-Gold 2nd printing 4.00
271, 272-X-Tinchers Agenda 4.00
273-New Mutants (Cable) & X-Factor app. 7.00
274 ..... 6.00
275-(1.50, 52 pgs.)-Jim Lee-c 7.00
275-Gold 2nd printing 4.00
276-280, 277-Last Jim Lee-a 3.00
281-New X-Men team/Byrne scripts & Wil Lee Portacio-c/a beg. (w/write-apps) 7.00
281-2nd printing (red logo) 2.00
282-1st app. Bishop (cover = 1 pg.) 15.00
282-Metallic ink 2nd printing (1.00-c) 3.00
283-1st full app. Bishop 17.00
284-288, 287-Bishop joins team, 290-Last Portacio-c/a 294-Brandon Peterson-a begins; ends #299 ..... 2.25
294-296-(1.50)-Psylocke/Wolverine/Gambit 2.25
297-299, 303, 305-309, 311 ..... 2.00
300-(5.95, 68 pgs.)-Holo-grafix-c, Bisley, Lee, Kubert-a 6.00
304-(1.95, 68 pgs.)-Magneto hologram-c-c, 30th anniversary issue, Jim Lee-a (4 pgs.) 7.00
307-Gold ed. 3.00
310-(1.95) w/bonus ad in trading card sheet 2.00
312, 321, 312-Begin 3 50-c, cont. w/ in card sheet 2.00
316-317-(2.95)-Foil enhanced editions 5.00
318-322-(1.95)-Deluxe, 320-Gold ed. 322-Onslaught 2.00
323, 324, 326-332, 322-Onslaught, 323-rets. from "Age of Apocalypse" 328-Sabretooth-c, 329, 330-Dr Strange app., 331-Marvel Charm-c/app., 334-Juggernaut app., w/"Onslaught Update," 335-Onslaught, Avengers, Apocalypse, X-Men app., 336-"Onslaught" 2.00
337-(1.95) Anniversary issue, Gatefold-c 5.00
Special 1 (12/70)-Kelly-c/a 65.00
Special (2/71) 55.00
Ann'al 3 ('79)-New art, Wolverine still in old yellow costume 12.00
Ann'al 4 ('81)-Dr. Strange-c/story 7.00
Ann'al 5 ('81) 6.00
Ann'al 6 ('82, 84, 52 pgs.)-Dracula app. 5.00
Ann'al 9 ('85)-Ed Hannigan-a, New Mutants-c, new from New Mutants Special #1 ..... 10.00
Annual 10 ('88)-Art Adams-a 10.00
Annual 11 ('87) 6.00
Annual 12 ('88)-Evid. War; Art Adams-a(p) 6.00
Annual 13 ('89) Atlantis Attacks 3.00
Annual 14 ('90, 2.00)-1st app. Gambit (mirror app.), w/trading card 4.00
Annual 15 ('91, 2.00)-4 pg. prelude Wolverine solo back-up story, 4th app. X-Force 4.00
Annual 16 ('92, 2.25)-Joan Lee-c/a (2 stories) 4.00
Annual 17 ('93, 2.95)-Polybagged w/card 3.00
Annual 18 ('94, 2.95, 68 pgs.) 4.00
...The Dark Phoenix Saga (1990, 12.95) 13.00
95 (11/95, 3.95)-wrap around-c 4.00
96-(2.95)-wrap-around-c 3.00

UNCANNY X-MEN AND THE NEW TEEN TITANS, THE

1995 (9.95, color, one-shot)
Marvel Comics/DC Comics
1-DC AND MARVEL PRESENTS 6.00

UNCANNY X-MEN AT THE STATE FAIR IN TEXAS, THE

1996 (4.00-c shot, one-away)
Marvel Comics Group
nn-Supplement to The Dallas Times Herald 10.00

UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE
1480 (3.95, color, 52 pages)
Marvel Comics Group
Jim Byrne/Austin 2 ..... 5.00

UNDERDOG (TV)
nc, 1970-Mar. 10, Jan. 1972; Mar. 1975-No. 23, Feb. 1979
Charlton Comics/Gold Key
1 12 issues, Charlton) 60.00
2 10 ..... 35.00
3 (leaves Gold Key) 45.00
4-10 ..... 4.00
11-23: 13-1st app. Shock of Solitude 3.00

UNDERWORLD UNLEASHED
Mar. 1995-No. 3, Jan. 1996 (2.95, color, 3 related series)
DC Comics
1-Wood 3.00
Apocalypse: Dark Uprising 1-(1.95, one-shot) 2.00
Batman-Lobo's Asylum 1-(2.95, one-shot)-Batman 3.00
Hex 3.00
Abyss-Hell's Sons vol. 1-(2.95, one-shot)-Alan Scott, Phantom Stranger, Zatanna app. 3.00
Nightmares of Fear-(2.95, one-shot) 3.00

UNEARTHLY SPECTACULARS
Oct. 1965-No. 3, Mar. 1967 (#1: 12¢, 2: 3-25¢ giants)
Harvey Publications
1-Casper, Nightmare 15.00
2 Jack O. Pussi, Tiger Boy & Three Rocketeers app. 10.00
3-Williamson Wood, Kane-a 25.00
3 rep. O. Pussi app., Wilkinson/Crandall-a 25.00

UNEXPECTED, THE (Formerly Tales of the...)
No. 105, Feb.-Mar. 1968-No. 222, May, 1982
National Periodical Publications/DC Comics
105 Beyer-1st one 20.00
110-119, 131: Last 12¢ issue 5.00
114, 115, 117, 118, 120, 122, 127 ..... 6.00
116, 119, 121, 128-Wrightson-a 8.00
129-162, 183, 191-(52 pgs.), 197-202-(100 pgs.) 3.00
3, 188, 187, 189: (44 pgs.) 1.60
193, 196, 198, 199-(1.00, 68 pgs.) 2.00
197-Rogers-a(p) (1.00, 68 pgs.) 3.00
199, 221, 200-Returns of Johnny Peril 2.50

UNION
Jan. 1993-No. 0, July 1994 (1.95, color)
Image Comics/Homage/Extreme Productions
0 7/94, 2.50) 2.50
0-Alternate Portia-c/a-see Deathblow #5 ..... 10.00
1, 2-(2.50)-Encased foil-c; Deacon Cla-a 2.00
1-Poly-Necrotized ed. w/a to c 2.00
2, 4-6-(7/94) 2.00

UNION
Jan. 1995-Present (2.50, color)
Image Comics/Wildstorm Productions
1, 3, 5-9 ..... 2.50
1, 1995-Newsstand, Wildstorm Rising Part 3 ..... 2.50
1-A, 1-B-Direct Market, Wildstorm Rising Part 3, Brandon Choi-a 2.50
1-Gold 2.50

UNITY
Jan. 1992-No. 3, 1992 (No. 1, Prestige format)
Valiant
0-Ebel, Simon-c/a, prequel to Unity x-overs in all
No. one titles; free to
comic shops that bought all 8 Unity titles that month 4.00
0-Foil logo, scarcer (5,000 made) 15.00
0-Gold Variant 10.00
1-Prologue to Unity x-overs; 1 copy available to each
Unity books ordered 4.00
1-Gold-Promotional copy 10.00
1-Platinum-Promo copy; scarcer 15.00
Yearbook 1 ('09), 3 ('93) "1994" in indicia 4.00

UNIVERSAL MONSTERS
1991 (1.95/4.95, color, 52 pgs.)
Dark Horse Comics
Fan favorite 'n-on Original movie adaptation; gradient-c 4.00
Dracula-nn (4.95)-Original movie adaptation 5.00
Mummy-nn (4.95)-Original movie adaptation 5.00
Creature from the Black Lagoon-(4.95)-A. Adams/Austin-c/a 5.00

UNKNOWN SOLDIER (Formerly Star-Spangled War Stories)
205, Apr.-May, 1977-No. 268, Oct. 1982
National Periodical Publications/DC Comics
205-268: 255-Enemy Ace begins 2.00

UNKNOWN WORLDS
Aug. 1960-No. 57, Aug. 1967
American Comics Group
1-Whitney-c/a; most issues 125.00
2-5: 2-Dinosaur-c/story 70.00
6-11: 9-Dakota-a; story 1st Last 10¢ issue 50.00
12-19, 121 issues thru #37 ..... 40.00
20-Horrific covers (12-1/62-63) 45.00
21-35 ..... 26.00
36-"The People vs. Hemlocks" by Craig; most popular ACG story ever 32.00
37-46 ..... 24.00
47-Williamson-c/a/last, Into the Unknown #96, 3 pgs. 26.00
48-57, 49, 54, 54 (1-8x & 53-Frankenstein-c/a 21.00

UNKNOWN WORLDS OF SCIENCE FICTION
Jan. 1975-No. 6, Nov. 1975 (1.00, B&W magazine)
DC Comics
1-Wrightson/Kremkel/Flamer/Fazzetta-c/Wizard #1, H. Adams-c/Phase 1, Brunner & Kaluta-c 4.00
2-6: 2, 3-Perez-a 3.00
Special 1 ('76, 100 pgs.)-Newton painted-c 3.00

UNTOLD LEGEND OF THE BATMAN, THE
July, 1980-No. 3, Sept. 1980 (Mini-series)
DC Comics
1-Origin, Joker-c, Byrne-a 4.00
2, 3 ..... 3.00
1-3, Batman Cereal premiums (1989, 28 pgs., Gelf") 5.00
& zine paintings exist 2.00

UNTOLD TALES OF SPIDER-MAN
Sept. 1995-Present (.99¢, color)
Marvel Comics
1-Buscema-c/Ditko-a(p) in all 2.50
2-14 ..... 1.00

UNUSUAL TALES (Bi-sar Beedle #50 on)
Nov. 1955-No. 49, Mar.-Apr. 1965
Charlton Comics
1 ..... 150.00
2 ..... 65.00
3-5 ..... 40.00
6-Orlando-c/story 50.00
7, 8-Ditko-c/a 115.00
9-Ditko-c/a (20 pgs.) 120.00
10-Ditko-c/a(4) 145.00
11-13/58, 60 pgs.)-Ditko-c/a(4) 135.00
12, 14-24 ..... 85.00
13, 16-20 ..... 30.00
15-Ditko-c/a 90.00
21, 24, 28 ..... 20.00
22, 23, 25-27, 29-Ditko-a 60.00
30-49 ..... 18.00

USAGI YOJIMBO (See Space Usagi)
July, 1987-No. 367 (2.00, B&W)
Fantagraphics Books
1 ..... 3.00
2-9, 11-28 ..... 2.00
10, 10-2nd printing (2.00) 3.00
10-1MNT app. 3.00
29-36, (2.25-2.50) 2.25
Color Special 1 (11/88, 2.95) 3.00
Summer Special 1 ('88, 2.75, B&W) 5.00

USAGI YOJIMBO (See Space Usagi)
May, 1993-Present (2.75, color)
Mirage Studios
V2#1-16, 1-1MNT app. 2.75

USAGI YOJIMBO (See Space Usagi)
Apr. 1996-No. 4, July, 1996 (2.95, B&W, limited series)
Dark Horse Comics
Volume Three #1-1-Sakai-c/a 3.00

VAMPIRE LESTAT, THE
Jan. 1990-No. 12, 1991 (2.50, on no-series)
Innovation
1 ..... 35.00
1-2nd print 5.00
2 ..... 15.00
2 2nd & 3rd printings 2.50
3-9 ..... 10.00
6-12 ..... 2.50
Note: 2nd printings of most issues exist and are worth cover price

VAMPIRELLA
Sept./1969-No. 112 Feb. 1983, No. 113, Jan. 1988
Warren Publishing Co. (B&W magazine size)
1-Intro Vampirella, Fazzetta-c 150.00
2-Amazing series begins, ends #12 ..... 130.00
3-Scarce, low distribution 100.00
4-7: 5, 7-Fazzetta-c 60.00
8-Vampirella begins as various series 90.00
9-Smith art; Barry cover 70.00
10-No Vampirella story 30.00
11-15, 11-Origin & 1st app. Pendragon 50.00
16-18, 20-23 ..... 35.00
19-(1973 Annual) 45.00
20, 28-36, 38-40-31 Fazzetta-c 28.00
27 (1974 Annual) 35.00
37-(1975 Annual) 30.00
41-45, 47-50 ..... 25.00
46-Origin of Vampirella retold (10/75) 25.00
51-99 ..... 15.00
100-196 pgs.)-Reprint special, orig. reprints 45.00
101-112, 112 ..... 10.00
111-6-art Collector's Edition (2.50) 35.00
113 (1988) annual 1st Harris Comics issue (scarce) 150.00
Annual 1 ('1972) New origin Vampirella 225.00
Special 1 ('1977, large square-bound) 25.00

VAMPIRELLA (HARRIS COMICS) (Also see Cadillacs Dino, Vengeance of ...)
No. 0, 1993-No. 4, Nov. 1993 (2.95, color)
Harris Comics
0 ..... 4.00
0-Gold Edition 40.00
1-Jim Balent intro & R. Hughes c-in #1-3 ..... 40.00
1 2nd print-rg 7.00
2 ..... 30.00
3 & 1.5 canteen centerfolds for Free Dave Steves Kamp poster 8.00
3-D, Bisenteon 7.00
Vampirella TPB (10/93 5,95) rel. #1 Balio-c 6.00

...CLASSIC
Feb. 1995-No. 5, Nov. 1995 (2.95, color)
1-5: 1-A. Goodwin-i, 1-4-Gonzales pencils 3.00

...DEATH & DESTRUCTION
July 1996-Present (2.95, color, limited series)
1-3: Conner-c(p), 1 Turci c, 2-Hughes-c 3.00

...MORNING IN AMERICA
1991 No. 4, 1992 (2.95, B&W mini-series)
1-Neil Vokes Fazzetta-c 7.00
2-4 ..... 5.00

...OF DRAKULON
Jan 1995-Present (2.95, color)
1-4: c-3 polybagged w/card, 4-Tre-c 3.00

...PIN-UP SPECIAL
Oct 1995 (2.95, color, one-shot)
1-Hughes-c, pin-ups by various 3.00
1-variant c 10.00

...SHADOWWARK: CREATURES OF THE NIGHT
1995 (4.95, color, mixed series)
1 ..... 5.00

...STRIKES
Sep 1995-June 1996 (2.95 color, limited series)
1-6, 1-photo-c, 2-Bondage c-polybagged w/card, 5, 6-wrap-around-c, Estabrook-c/app. 5-alternate c, 6-Tre-c 3.00
2-Newsstand Ed., different photo c 10.00
1-...ented Ed., 2 different photo c 10.00

VAMPIRE TALES
Aug. 1973-No. 11, June, 1975 (B&W magazine)
Marvel Comics Group
1-Monthly, the Living Vampire begins by Marcos (1st solo Morbius
series & 5th Morbius app.) 25.00
2-Intro Satana/Starrabe-c 10.00
3, 4, 6-11, 3-Satana app, 6-1st Ulrik app, 8-Blade app (see Tomb of Dracula) 5.00
5-Only Morbius 4.00
Annual 1 ('10/75)-Heath-c/a 3.00

VAMPIRES LOUNGE, THE
Feb 1995-Present (2.95, color)
Brainstorm Comics
1-Linsner-c/a 3.00
1-Gold-(10.00) gold foil logo 10.00

VAMPS (DC Comics/Vertigo)
Aug. 1994-No. 4, Jan. 1995 (1.95, color, limited series, mature readers)
1-Bolland-c 5.00
2-6-Bolland-c 3.00
TPB (6.95) r 10.00

VAN WINKLE & WIFE
Feb 1996-No. 6, July 1996 (2.25, color, limited series, mature readers)
1-6: Ammuke-c 2.50

VANGUARD ILLUSTRATED (see MR. MONSTER)
Nov, 1983-No. 11, Oct., 1984
Pacific Comics
1-8, 9-11: 2-Blair Sleevers 1.50
7-1st app. Mr. Monster 1.50

VAULT OF EVIL
Feb. 1973-No. 25 Nov. 1975
Marvel Comics Group
1-1950s reprints begin 3.00
2-23: 3, 4, 8-Barreto-c 1.75

VELOCITY
Nov 1995-Present (2.50, color)
Image Comics/Top Cow Productions
1-3-Buscema-c; 2-Savage Dragon-c/app. 2.50

VENGEANCE OF VAMPIRELLA (See VAMPIRELLA)
Apr 1994-No. 25, Apr 1996 (2.95, color)
Harris Comics
1-(3.50)-Quesada/Palmiotti "bloodfoil" wraparound-c 20.00
1-(3.50) 2nd printing, b or fc-c 5.00
1-Gold 40.00
2 ..... 12.00
3, 4 ..... 7.00
5-25, 8-Polybagged w/bad cg card 16-w/coupon for Hyde-25 poster 3.00
11, 19-Polybagged w/trading card, 23-Fabry-c, 24-Pendarvis-c, 25-Quesada & Palmiotti foil-c 3.00
Bloodshed ('95, 6.95, TPB) 7.00

...THE MYSTERY WALK
Nov 1995-Present (2.95, color)
0 ..... 3.00

VENOM (Marvel Comics)
...ALONG CAME A SPIDER
Jan 1996-No. 4, Apr 1996 (2.95, color, limited series)
1-4-Spider-Man, Carnage app. 3.00

...CARNAGE UNLEASHED
Apr 1995-No. 4, July 1995 (2.95, color, limited series)
1-4 ..... 3.00

...FUNERAL PYRE
Aug. 1993-No. 3, Oct. 1993 (2.95, color, limited series)
1-3: 1-Wraparound-c, Punisher app. in all 3.00

...LETHAL PROTECTOR:
See Amazing Spider-Man #378)
Feb. 1993-No. 6, July 1993 (2.95, limited series)
1-Red foil-stamped-c 5.00
1-Gold variant sold to retailers 20.00
1-Black-c variant 150.00
2-6: Spider-Man app in all 3.00

...NOWHERE TO RUN
Aug. 1994-No. 4, Nov. 1994 (2.95, color, limited series)

Weird War Tales #74

1-4; 1-Red fx3-c 3.00
...SEPARATION ANGUISH
Dec. 1994-No. 4, May 1995 (2.95, color, limited series)
1-4; 1-Embossed-c 3.00
...SUNKEN TAKES ALL
Aug 1995-Present (2.95, color, limited series)
1-5 ..... 3.00
...SUPER SPECIAL
Aug 1995 (3.95, color)
1-Rip book 4.00
...THE CHANT WITHIN
Feb, 1994-No. 3, Apr, 1994 (2.95, color, limited series)
1-3; Demogoblin & Morbius app. 1-Glow-in-the-dark-c 3.00
...THE HUNGER
Aug 1996-Present (1.95, color, limited series)
1-3 ..... 2.00
...THE INVITED
May 1996-No. 3, July 1996 (2.95, color, limited series)
1-3 ..... 3.00
...THE RACE
May, 1994-No. 3, July 1994 (2.95, color, Frankenstein series)
1-3; 1-Embossed cover 3.00
...THE MADNESS
Nov, 1993-No. 3, Jan, 1994 (2.95, color, lim'ited series)
1-3; Kelley Jones-c/a, 1-Embossed-c 3.00

VENUS DOMINA
July 1996-Present (2.95/4.95, color, mature readers)
Vercelli
1-4 (4.95) embossed, nudity-c; Dave Stevens-c 5.00
1-(2.95) San Diego Edition, Whig Bird-c/a 3.00

VEROTIKA
Mar 1995-Present (2.95, color, adult readers)
Vercelli
1-2 ..... 10.00
3-11; 9-Pin Up-a; 10-nudity-c 3.00

VERTIGO (DC COMICS)(see ABSOLUTE VERTIGO)
...GALLERY
1995 (5.50, oil on, one-shot)
1 tpb-cgs by various, McKean-c 3.50
...JAM
Aug 1993 (3.95, color, 68 pgs.)
1-Sandman by Gaiman, Swamp Thing, etc. 4.00
...PREVIEW
1992 (25¢, color, 36 pgs.)
1-Vertigo preview, Sandman story by Gaiman 2.00
...VERTIGO: THE UNSEEN HAND
Sep 1996-Present (2.50, color, limited series)
1-Lafuente-c 2.50
...VISIONS
1993/1994/1995 (color)
Dr. Occult 1 (3.95, 7/94) 4.00
The Geek 1 (3.95, 6/93) 4.00
The Phantom Stranger 1 (3.50, 10/95) 3.50
The Eaters 1 (4.95, color, 1995); Jeff Jam-s 5.00

VERY VICKY
1993?-Present (2.50 B&W)
Meet Danny Ocean
1-3 ..... 2.50
Calling All Hotties 1 ($5, 2.50) 1- 2 ..... 2.50

V FOR VENDETTA
Sept, 1988-No. 10, May, 1989 (2.00, ca-ex, maxi-series)
DC Comics
1-10 Alan Moore scripts in all. 2.00
TPB, 1990, 14.95) 15.00

VIGILANTE: CITY LIGHTS, PRAIRIE JUSTICE
Nov 1995-No. 4, Feb 1996 (2.50, color, limited series)
DC Comics
1-4-Bob Hoan-s 2.50

VIOLATOR (See Spawn #2)
May 1994-No. 3, Aug 1994 (1.95, color)
Image Comics/Todd McFarlane Productions
1-3; Mark Moore-s 5.00
2-3-Alan Moore scripts; 2,3-Bart Sears c/p(inks) 4.00

VIOLATOR VS. BADROCK
May 1995-No. 4, Aug 1995 (2.50, color, mated series)
Image Comics/Extreme Studios
1-4-Alan Moore-s, 1-variant-c (3?) 3.00

VISIONS
No. 1, 1979-No. 5, 1983 (B&W, fanzine)
Vision Publications
1 Flaming Carrot stories 55.00
2 Flaming Carrot stories 30.00
3 Flaming Carrot stories 15.00
4-Flaming Carrot covers and info 10.00
5-(1985?-) page Flaming Carrot 7.00
Note: After No. 4 Visions became an annual publication of the Atlanta Fantasy Fair

VOGUE
Oct 1995-Present? (2.50, color, limited series)
Image Comics/Extreme Studios
1 3-Liefeld-c 2.50
1-variant-c 3.00

VOODOO-ZEALOT SKIN TRADE
Aug 1995 (4.95, ca-ex, one-shot)
Image Com ics/Wildstorm Productions
1 ..... 5.00

VORTEX
1995 (2.95, color)
Entity Com ics
1, 1/2, 1A-Kirkman-c 3.00

WALT DISNEY GIANT
Sep 1995-Present (2.25, ca-ex, bi-monthly)
Gladstone Pub. ish ng
1, 2, 3 Rosa-c/a, 2, 3-Barks, 3-Rosa-c/a 2.25
Book 1-Barks-c 2.25

WALT D.SNEY'S COMICS AND STORIES
No. 511, Nov. 1986-No. 547, April, 1990 (Co-ex)
No. 548, May 1990-Present
Gladstone Pub. /Disney/Gladstone
511 -Mickey's ego 20.00
512, 513 ..... 17.00
514-516; 520, 523, 523-Rosa-a 2.00
517-519; 521, 522; 524-547, 516-Infinity c; 547-Rosa-a 1.50
548 (1.50, 6/90); 1st Disney issue 2.25
549, 550-570, 572-577, 579-589, 584 ..... 2.00
550-(2.25)-Br Duck by Barks 3.00
571 (4.95, 68 pg.)-(80) Hom Bomb by Barks from 1947 Dell Four Color Fun 4.00
574, 576, 580, 582, 583 (2.95, 68 pgs.) 4.00
585 (2.50, 52 pgs.)-Pepe Wu #1.0 ..... 4.00
586, 587 (1.50)-Gladstone begins again 2.00
588-599 ..... 2.00
600-(2.95, 68 pgs.), B. Cole-c/last stories by Barks, Rosa & Kim Rosa 3.00
601-605 (2.95, 68 pgs., bi-monthly), 601-Barks-c, Rosa-c/a, 602-Rosa-c, 605-Walt Kelly-c 4.00

WALT DISNEY'S DONALD AND MICKEY (Formerly Mickey and Donald)
No. 19 Sept 1993-1995 (1.50, color)
The Bruce Hamilton Company (Gladstone)
19, 21-24, 26-30; 19-Barks, Murry-c, 22-Barks "Omelet" story r/WOGS #146 ..... 4.00
20-(2.95, 68 pgs.)-Barks-r 5.00
25-(2.95, 68 pgs) 5.00

WALT DISNEY'S DONALD DUCK
Oct. 1986-No. 279, May, 1990; No. 280, Sept, 1993-Present, (Color)
Gladstone Publ.
246 ..... 10.00
247, 249 ..... 5.00
250-(1.50, 68 pgs.)-Regents PC #9 ..... 15.00
251-256 ..... 3.75
257-(1.50, 52 pgs.)-r/Vacation Parade #1 ..... 4.00
258-280 ..... 3.00
261, 277 ..... 2.25
278, 279-(1.95, 68 pgs.) 2.50
280-283, 287-294, 280-Bojin 1.59-c, 283-Rosa-c/chgrs
8-part-c 2.25
286-(2.95, 68 pgs.)-"Happy Birthday, Donald" c 3.50
295-299-(1.50) 1.50

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov, 1987-No. 20, Apr, 1990 (1.95, color)
No. 21, Aug, 1993-Present (1.50, color)
Gladstone Publ. /Disney Comics
1 ..... 7.00
2-r/Four Color #1090 ..... 3.00
3, 4, 6, 7, 9-11, 13, 15-18 ..... 2.50
5, 8-Rosa-a/c 4.00
12-Rosa story/art w/ Barks poster 4.00
14-(#C.P.)-The Mummy's Ring (Barks) 3.00
19, 20-(1.95, 68 pgs.) 3.00
21-Rosa-c/c/Secret of Hondorica (D.D. #46) 2.25
22-r/PC 282-The Pixilated Parrot (Barks) 2.25
23-27, 29, 33-33; 21, 23, 29-Rosa-c, 31-P.Block-c, 33-r/PC #408 ..... 2.00
28-(2.95, 68 pgs)-r/PC 399, Sheriff of Bullet Valley (Barks) 4.00
30-(2.95, 68 pgs)-r/PC 367 "Christmas for Shacktown" (Barks) 4.00
34-40-(1.50); 34, 35, 37-P.Block-s/a 1.50

WALT DISNEY'S DONALD DUCK ADVENTURES
June, 1990-No. 38, July, 1993 (1.50, color)
Disney Comics
1-Rosa story & art (1st Disney issue) 4.00
2-38 ..... 2.00

WALT DISNEY'S DONALD DUCK AND MICKEY MOUSE
1995-Present (1.50, color)
Gladstone Pub/Ish ng
1-7 ..... 1.50

WALT DISNEY'S UNCLE SCROOGE
Oct, 1986-No. 242, Apr, 1990 (Color)
No. 243, June, 1990-Present
241, 242-(1.95, 68 pgs.) 3.00
243-249, 251-264 (1.50); 263-r/WOGS #98 ..... 2.25
250-(2.25, 52 pgs.)-Barks-r 3.00
265-(2.95, 68 pgs.)-Rosa-c/a, Scrooge McDuck Pt.1, Rosa-c/a/chrgrds 10.00
266-291-The Life and Times of Scrooge McDuck Pt.2-7, Rosa-c/a/chrgrds 5.00
292-300 ..... 1.50

WALT DISNEY'S UNCLE SCROOGE ADVENTURES (Dell Scrooge Adventures #1-7)
Nov, 1987-No. 21, May, 1990 (95¢, color)
No. 22, Sept, 1993-Present (1.50, color)
Gladstone Pub.
1 ..... 8.00
2-5, 3-Rosa-c/a 4.00
6-19; 9, 14-Rosa art 3.00
20, 21-(1.95) 20-Rosa-c/a 3.00
22 (1.50), Rosa cover, r/DS #26 ..... 3.00
23 (2.95, 68 pgs.)-35, Phantom Blot Barks-r 4.00
24-26, 29, 31, 32, 34, 36; 24, 25, 29, 31, 32-Rosa-c, 25-r/DS #29 ..... 2.00
27-Guardians of the Lost Library: Rosa-c/a/story origin of the Junior Woodchucks Guidebook 3.00
28-(2.95, 68 pgs)-r/DS #13 with restored w-swing panels, Rosa-c 4.00
30-(2.95, 68 pgs)-r/DS #12, Rosa-c 33-(2.95) 4.00
37-(2.95, 64 pgs.), new Barks sty 4.00
38-40-(1.50) 1.50

WALTER (See THE MASK)
1995-No. 4, May 1996 (2.50 co-ex' limited series)
Dark Horse Comics
1-4-Mask character 2.50

WANDERING STAR
1993-Present (2.50/2.75, B&W)
Pen & Ink Comics/Si nus Entertai nment
1-(9-2.50) Ben S. Wood-c/a in all 3.00
10-19, 11A-19A-(2.75) 3.00
1?-14, 12-(1.95), 2.50) 1st Sinus issue 2.50
17B-(11.95) c/i-2 ..... 12.00

WANTED: THE WORLD'S MOST DANGEROUS VILLAINS
July-Aug, 1972-No. 9, Aug-Sept, 1973 (All 20¢ issues)
DC Comics (All reprints)
1-Batman-c/story, Green Lantern-r/GL 1, 81 ..... 6.50
2-Batman/Joker/Penguin-c/story reprinted from Batman #25 ..... 8.00
3-9; All GA reprints 4.00

WARBLADE: ENDANGERED SPECIES
Jan 1995-Present (2.50, color, limited series)
Image Com ics/Wildstorm Productions
1-4, 1-Gatefold wrap-around-c 2.50

WARCHILD
Jan 1995-Present (2.50, color)
Max mum Press
1, 1-Liefeld c/a 3.00
2, 3 ..... 2.50
1, 3-variant-c 3.00

WARCHILD (The Power Of ...) (See Fantastic Four #66, 67)
Marvel/ Me Hulk #178
Infinity War, Marvel Premiere, Silver Surfer #46, Strange Tales, Thor 165) Aug, 1972-No. 8, Oct, 1973; No. 9, Oct, 1973; No. 15, Nov, 1974
Marvel Comics Group
1-Origin retold by Kane, ... 25.00
2, 3, 6-10 ..... 12.00
4 & 4-Death of Edd r Roberts 7.50
9-2nd Thanos saga beg ns, Thanos cameo, Starlin c/a/last #9-15 ..... 9.00
10-Origin recap Thanos & Galmore Thanos-c/story; 1st Thanos Mag ic-c/story 30.00
11-Thanos app., Warlock dies 25.00
12-14 Saga cont. 14-Last 25¢ issue 10.00
15-Thanos-c/story 30.00

WARLOCK (...Special Edition on cover)
Dec, 1982-No. 6, ...ne, 1983 (2.00, Direct)
Marvel Comics Group
1, 6-Thanos-c/app. Starlin 178- 181, Warlock 9-15, Marv, Team-Up 55, Avengers Ann 7, Marv 2-in-1 Ann 2,5,0 Special Edition #1 (12/83) 2.00

WARLOCK
May, 1992-No. 6, Oct, 1992 (2.50, color, mini-series)
Marvel Comics
V2#1-6-r/Warlock Special Edition series 2.50

WARLOCK AND THE INFINITY WATCH
Feb 1992-No. 42, July 1995 (1.75/1.95 color)

Marvel Comics
...Battle Scars (begin; Austin c-1 and 1-4, 7; conclusion in Iron Lad Annual 2) and Origin Recap Wrench ... 2.00
2 Fortress Maximum begins ... 2.00
3-24, 26, 27, 7-Reunion; The Mole; Maximum Security opp. 8-9; Gamora battles Thanos-story; 10-Thanos-city in Twilight opp. ... 7.75
25 (3.99, 52 pgs.)-Die-cut embossed double-c; Thor & Thanos app. ... 3.00
26-42, 28, Begin 1-95 c; bound-in card sheet; 42-Final issue ... 2.00

WARLOCK CHRONICLES
June 1999-No. 8, Feb. 1994 (2.00, color, mini-series)
Marvel Comics
1 (2.95)-Kaka-gorle for; Bill Willingham c-1, origin retold; Starlin sketch begins; Keith Williams-1 ... 3.00
2, 3, 8-Thanos & Mephisto-c-story; 4-vs. Magus; c-story ... 2.00

WARLORD, THE
Jan. Feb. 1976-No. 133, Winter 1988-89
National Periodical Publications/DC Comics
1 Conti'd from 1st Issue Special, Mike Grell a ... 11.00
2 Origin Warlord ... 6.00
3-5 ... 5.00
6, 10-Origin Maraud-9-New costume ... 4.00
7, 20, 31-Origin ... 3.00
8, 40, 32, 36-Origin Thor by Starlin ... 2.00
11, 47, 49, 52-57-Reprints #1 ... 1.50
45 (52 pgs.)-1st app. Arak ... 2.00
51, 130, 132, 100-Double size ... 1.50
58-1st issue called as DC (9.00) ... 1.50
59-Last issue (52 pgs., 1.50) ... 1.50
Annual 1 (1982) ... 2.00
Annual 2-6 (1983-87) ... 1.00

WAR MACHINE (See Iron Man I #281, 282 & Marvel Comics Presents #152)
Apr. 1994-No. 25, Apr. 1996 (1.50, color)
Marvel Comics
1-Variant "Ed Boon (no date, 75¢, B&W, 16 pgs.) ... 2.75
1 (2.95, 52 pgs.)-Co-factor; embossed foil-c; Gable app. ... 3.00
1 (2.00, 52 pgs.)-Newsstand Ed.; Castle app. ... 2.00
2, 14, 16-25, 2-Bound-in trading card sheet; Cable app. ... 2.00
3-Death ok app., 22-vs. Iron Man ... 1.50
2 (2.95)-Pre-plagued w/16 pg. Marvel Action Heat preview and variant print, red/yellow logo ... 3.00
1 (2.50)-Flip Book ... 2.50

WARRIOR
May 1996-Present (2.95, color)
Ultimate Creations
1-2, Warriors of Callahan-c/a ... 3.00
1 variant c ... 7.00

WARRIOR NUN ARIELLA (Antarctic Press)
Dec. 1994-No. 3, Apr. 1995 (2.95, color)
1 Special Ed. (5.000) ... 10.00
1 ... 3.00
2, 3 signed w/CD ... 6.00

WARRIORS
Mar. 1986 (1.95, color, one-shot)
Epic Comics
1 ... 4.00

WARRIORS
1993 (1.00, B&W, one-shot)
Image Comics
1, Preview; Dark One-a ... 25.00

WATCHMEN
Sept. 1986-No. 12, Oct. 1987 (mini-series)
DC Comics
1-12 ... 4.00
Hardcover Collection (83-issues) (Longtime Designs) ... 17.00
#13-12 w/new material ... 50.00

WEAPON X
Mar. 1995-No. 4, Jun. 1995 (1.95, color)
Marvel Comics
1-Age of Apocalypse ... 6.00
2-4 ... 4.00

WEAPON ZERO (Image Comics/Top Cow Productions)
June 1995-No. 4, Oct. 1995 (2.50, color)
0-4-Simonson script ... 3.00
1, VOLUME II
Mar. 1995-Present (2.50, color)
1-6-Simonson-c ... 2.50

WEB OF SCARLET SPIDER
Oct. 1995-No. 4, Jan. 1996 (1.95, color)
Marvel Comics
1-4-replaces "Web of Spider-Man" ... 2.00

WEB OF SPIDER-MAN
April 1985-No. 129, Sep. 1995
Marvel Comics Group
1-5th app. black costume ... 40.00
2, 3 ... 20.00
4-8: 7 Hulk x-over ... 9.00
9-11: 10-Painted-c ... 8.00
14-28: 18-(3/86)-1st app. Venom (behind the scenes, not shown); 19-Intro Hrithag & Selu ... 6.00
29-New Hobgoblin (Macendale), Wolverine app. ... 15.00
30-Origin recap Rose & Hobgoblin (Leeds) ... 15.00
31, 32-Six part Venom storyline begins ... 10.00
33-37, 39-47 ... 3.00
38-Hobgoblin app. ... 7.00
48-Origin & 1st full app. of demonic Hobgoblin (Demogoblin) count is from Specs. Spider-Man #147 ... 25.00
50-(1, 51, 52 pgs.) ... 5.00
51-58 ... 2.00
59-Cosmic Spidey cont. from Sp. Spider-Man ... 10.00
60-65, 68-70, 87-89, 91-94: 88-Begin 6 part Boss & Hobgoblin II story 93, 94-Hobgoblin (Macendale) reborn-c/story ... 2.00
66, 67, 86: 66, 67-Green Goblin app. as a super-hero; 86-Demon learns Hobgoblin. Ira Demogoblin ... 3.00
90-(2.95, 52 pgs.)-Silver hologram-c, polybagged w/poster ... 5.00
95-2nd print; gold hologram ... 3.00
95-Begin 6-part x-over w/Spirits of Vengeance ... 3.00
96-99, 101-106: 104-106-Hightower back-ups ... 2.00
100-(2.95, 52 pgs.)-Hilo-gram foil-c; intro new Spider-Armor ... 3.25
102-111: 107-Intro Sandstorm. Sand & Quicksand app. ... 1.25
112-116, 118, 119, 121-124, 126-128, 132-Begin 1.50-c; bound-in trading card sheet. 113-Gambit app. 118-1st solo clone, Venom app. 119-Intro Kaine, Scarlet Spider, Venom app. 127-Max. Clonage pt. 2, 128-card insert ... 1.50
113-(2.95)-Collector's Ed. polybagged w/bi-c & 2 pg. preview of S-M cartoon & animation ed. ... 3.00
117-(1.50)-Flip book; Power & Responsibility pt. 1 ... 1.50
117-(2.95)-Collectors edition; foil-c; flip book ... 3.00
119-(4.95)-Silver ed. polybagged w/Marvel Milestone Amaz. S-M #150 & coupon for Amaz. S-M #396, S-M #53 & Spect. S-M #219 ... 6.00
120-(2.25)-Flip book w/preview of The Ultimate Spider-Man ... 2.25
125-(3.95)-Holodisk-c-Gwen Stacy clone ... 4.00
125-(2.95)-Newsstand ... 3.00
...Super Special (95, 3.95) 1-Flip book ... 4.00
Annual 1 ('87) ... 3.00
Annual 2 ('88) Arthur Adams-a ... 6.00
Annual 3 ('87) ... 3.00
Annual 4 ('88) Evolutionary War ... 3.50
Annual 5 ('89, 2.00)-Atlantic Attack ... 3.00
Annual 6 ('90, 2.00)-Punisher backup story ... 2.75
Annual 7-9 ('91, 2.00)-Origin recap of Hobgoblin I & II, Green Goblin I & II, Venom, Lizard/Kaine-c ... 2.75
Annual 8-10 ('92, 2.25)-Venom story pt. 3 ... 2.75
Annual 6 ('93, 2.95)-Polybagged w/card ... 3.25
Annual 10 ('94, 2.95, 68 pgs.) ... 3.00

WEEZIL
Aug. 1996-Present (2.75/3.00, B&W)
Caliber/Image Comics
1 (2.75) ... 2.75
1b (3.00) ... 3.00
1-(9.95) Commemorative Ed. ... 10.00

WEIRD MYSTERY TALES (See DC 100 Page Super Spectacular #41)
July-Aug. 1972-No. 24, Nov. 1975
National Periodical Publications
1-Wrightson c/a ... 8.00
2-24: 4-Starlin-a. 24-Wrightson-c ... 3.00

WEIRD WAR TALES
Sept.-Oct. 1971-No. 124, June 1983
National Periodical Publications/DC Comics
1-Robert Kanigher a in 1-4, 7; c: 1, 7 ... 10.00
2, 3-Drucker-a. 2-Grandall-a. 3, 5-Heath-a ... 6.00
4-7, 9, 10: 5, 6, 10-Toth-a ... 4.00
8-Neal Adams c (inf) ... 11.00
11, 50, 56-Grandall & Redondo-a ... 3.00
53, 63, 65, 67, 69-124: 93-Intro/origin Creatus. 94-Commentators. 101-Armageddon 2001. 115-Intro Creatus ... 1.00
Annual 1 ('82) ... 2.00

WEIRD WAR TALES
(See Marvel Comics Presents #8)
No. 12, June-July 1997-No. 70, Aug. 1980 (Formerly All-Star Western)
National Periodical Publications
12 (.52 pgs.)-3rd app. Jonah Hex; Bat Lash & Pow Wow Smith-c/ Drucker by Neal Adams/Wrightson ... 25.00
13-40: app. Jonah Hex; Neal Adams-c-4 ... 15.00
14, 29-1st Roth a. 29-Origin Jonah Hex ... 9.00
15-Neal Adams-c/a; no Jonah Hex ... 9.00
16, 17, 19-28, 30-38: Jonah Hex-a in all. 38-Last Jonah Hex ... 6.00
18-1st all Jonah Hex issue (7-87/3) & begins ... 8.00
39-70: 39-Origin/1st app. Scalphunter & beg. ... 3.00

WEIRD WONDER TALES
Dec. 1973-No. 22, May, 1977
Marvel Comics Group
1 Wolverton-r/Mystic #6 (Eye of Doom) ... 3.00
2, 22: 19-22-Dr. Druid (Doom)-r ... 2.50

WEIRDO WORLDS
Aug-Sept. 1972-No.9, Jan.-Feb. 1974, No. 10, Oct. Nov. 1974
National Periodical Publications
1-Jerry Carter, Weirdo of Mars & Dan Brown begin (1st DC app.); N.Cain-c (#1-10 are 20¢ issues) ... 5.00
2-7: 7-Last John Carter ... 3.00
8-10: 8-Iron Wolf begins (1st app.) by Chaykin ... 1.75

WEREWOLF (Also see Dracula & Frankenstein)
Dec. 1966-No. 3 Apr. 1967
Dell Publishing Co.
1 Full page Origin Panel ... 7.00
2, 3 ... 4.00

WEREWOLF BY NIGHT (Also see Giant-Size 1 Sept. 1972-No. 43, Mar. 1977
Marvel Comics Group
1 Photog-a cont'd/Marvel Spirit right #4 ... 45.00
2 ... 25.00
3-10 ... 10.00
11-20: 15-Prior Drug in Dracula-c/story ... 10.00
21-31 ... 7.00
32 Origin/1st app. Moon Knight (8/75) ... 55.00
33-Dbl.sized app. Moon Knight ... 12.00
34-36, 38-43 ... 4.00
37-Moon Knight-c/app. ... 8.00

WEST COAST AVENGERS
Sept. 1984-No. 4, Dec. 1984 (Mini-series)
Marvel Comics Group
1 ... 2.00
2-4 ... 1.50

WEST COAST AVENGERS (Avengers West Coast #48 on) Oct. 1985-No. 102, Jan. 1994 (Regular series)
Marvel Comics Group
V2#1-20 ... 1.50
21-43 ... 1.00
42-John Byrne-c/scripts begin, ends #57 ... 2.00
43-49, 48-Becomes Avengers West Coast ... 1.50
50-Re-intro original Human Torch ... 3.00
51-74, 75-99: 87, 88-Wolverine-c/by ... 1.25
75-(1.50, 52 pgs.)-Four x-over ... 1.50
100-(3.95, 68 pgs.)-Red foil embossed-c; death of Mockingbird ... 4.00
101, 102, 101-A Mem-x-over ... 1.25
Annual 1 ('86) ... 2.20
Annual 2 ('87, 1.25) ... 2.00
Annual 3 ('88) Evolutionary War ... 2.75
Annual 4 ('89, 2.00) Atlantis Attacks ... 2.00
Annual 5 ('90, 2.00) Annual 6 ('91, 2.00) ... 2.00
Annual 7 ('92, 2.25)-Darkhawk app. ... 2.25
Annual 8 ('93, 2.95)-Polybagged w/card ... 3.00

WESTERN GUNFIGHTERS
Aug. 1970-No. 33, Nov. 1975 (1-11: 68 pgs.; 7-52 pgs.)
Marvel Comics Group
1-Ghost Rider (western) begins, ends #7 ... 5.00
2-33: 7-Origin & Ghost Rider retold. 10-Origin Black Rider. 12-Origin Matt Slade ... 3.00

WESTERN HERO, THE
Dec. 1991-No. 5, Aug. 1972 (All 20¢ issues)
Marvel Comics Group
Segments, Rentals-c/#2 ... 4.00
2-5: 2-Rontz-a; Severin-c ... 2.50

WESTERN TEAM-UP
Nov. 1973 (20¢)
Marvel Comics Group
1-Origin & 1st app. The Dreaded Kid ... 2.00

WETWORKS
June, 1994-Present (1.95/2.50, color)
Image Comics/Wildstorm Productions
1-"July" w-c; Gatefold wraparound-c; Portacio/Williams-c/a ... 5.00
1-Chicago Convention Ed. ... 10.00
2-4 ... 3.00
2-Alternate Portacio-c, see Deathblow #5 ... 15.00
5-(2.50, 52 pgs.)-3 pg. Portacio-c, "In Fire from Heaven" pt. 4, 17-Fire from Heaven" pt. 11 ... 2.50
8-(1.95)-Newsstand, WildStorm Rising pt. 7 ... 2.00
8-(2.50)-Direct Market, WildStorm Rising pt. 7 ... 2.50
Sourcebook 1 (10/94, 2.50) Text & alien-no covers ... 2.50

WHAM-O GIANT COMICS
Apr. 1967 (Newspaper size, 98¢, one-shot, full color)
Wham-O Mfg. Co.
1-Radian & Goofy Bumpkin by Wally Wood ... 45.00

WHAT IF?
Feb. 1977-No. 47, Oct. 1984
Marvel Comics Group (#1 rare 52 pgs.)
1-Brief origin Spider-Man, FF ... 20.00
2-Origin Hulk retold ... 12.00
3-5 ... 8.00
6-10: 8-D. Stevens pf in backup "Wen Spider" ... 7.00
11, 12 ... 5.00
13-Conan, Buscema-c/a ... 7.00
14-16 ... 4.50
17-20: 18-Origin Rick & Son Of Satan app. ... 8.00
18-26, 28: 18-Begin 75¢-c. 19-Spider-Man. 22-Origin Dr. Doom retold ... 4.00
27, 28, 27-X-Men app., Miller-c. 28-DD by Miller, Gloss Miller app. ... 10.00
30-"What If... Spider-Man's Clone Had Lived" ... 15.00
31-Begin 1.00-c, X-Men app., Wolverine app. ... 15.00
32-47: 37-DK 4 Men & Silver Surfer app. ... 1.00
Special (6/88, 1.50, color) ... 2.00

WHAT IF...? (2nd Series)
July, 1989-Present (1.25/1.50, color)
Marvel Comics

You don't want to make Lusiphur angry…

X-Men #17

V2#1-Evolutionary War 4.00
2-5: 2-D.D., Punisher app. 2.75
6-9: Men 4.00
7-Wolverine app., Lifeleld cl.ip) 3.00
8, 11, 11 Mefa-fare cl) 2.75
9, 12: X-Men 3.00
10-Punisher app. 3.00
13-15, 17-21, 23, 27-29: 13-Prof. X app. Join Lee-c
15-Capullo-c/a 23-X-Men 1.50
16-Conan battles Wolverine 4.50
22-Silver Surfer by Lim/Austin-c/a 3.00
24-Wolverine, Punisher app. 2.75
25-(1.50, 52 pgs.)-Wolverine app. 3.00
26-Punisher app. 2.00
30-(1.75, 52 pgs.) 1.75
31-40: 31-Scenic Skyfire & Storm app. 37-Wolverine
..... 1.50
41-(1.75, 52 pgs.)-Avengers vs. Galactus 1.75
42-49, 51-60: 43-Wolverine. 44-Venom/Punisher.
45-Gilbert Rider. 46-Cable story. 47-Magneto. 49-Silver Surfer/Thanos. 52: Dr. Doom. 54: Death's Head. 58
Punisher. 59-Wolverine. 60-X-Men Wedding Album
..... 1.25
50-(2.99, 52 pgs.)-Foil embossed-c/ "What If Hulk Had Killed Wolverine" 3.00
61-90, 61-beigh 1.50-c, bound-in card sheet,
Spider-Man, 74-X-Men, 75-Last Watcher-in title, 77, 81-X-Men, 76-Bishop app., 83-Daredevil,
Dr. Strange, Elektra, 84, 85-X-Men, 86-Spider-Man, 87-Sabretooth, 88-Spider-Man, 89-Fantastic Four
90-Cyclops & Havok 1.50

WHEELIE AND THE CHOPPER BUNCH (TV)
July, 1975-No. 7, July, 1976 (Hanna-Barbera)
Charlton Comics
1, 2-Jayne Iner illos (really-a) 8.00
3-7-Staton-a 3-Byrne-c & Iner illos 4.25

WHERE CREATURES ROAM
July, 1970-No. 8, Sept, 1971 (Pre-hero reprints in all)
Marvel Comics Group
1-Ritby/Ayers-c. Ditko-r, 1,2,4,6,7 ..... 5.00
2-8-Ritby-r 3.00

WHERE IN THE WORLD IS CARMEN SANDIEGO? (TV)
June 1996-Present (1.75, color)
DC Comics
1,2-adaptation of TV show 3.50

WHERE MONSTERS DWELL
Jan, 1970-No. 38, Oct, 1975 (Pre-hero regrents in all)
Marvel Comics Group
1-Ki/Sy/DiOo-1 ..... 3.00
2-10, 12: 4-Conan/b-c 12-Ghost stc 3.00
11, 13-37: 18, 20-Starlin-c 2.50
38-Williamson-c/Wood of Sunspear #3 ..... 3.00

WHERE'S HUDDLES? (TV) (See Fun-In #9)
Jan, 1971-No. 5 Dec, 1971 (Hanna-Barbera)
Gold Key

2, 3: 2-Reprints most of 1.75

WHOA, NELLIE! (aka see G-I), CRAZY & LOVE AND BOOK ETC)
July 1996-Present (2.95, B&W, limited series)
Fantagraphics Books
1-Jaime Hernandez-c/a 3.00

WHO'S WHO IN STAR TREK (see STAR TREK)
Mar, 1987-No. 2, Apr, 1987 (1.50, color)
DC Comics
1,2 ..... 5.00

WILD, C.A.T.S. COVERT ACTION TEAMS
Aug, 1992-no. 4, Nov, 1993, No. 5-Nov, 1993-Present
(1.95/2.50, color)
Jim Lee/Image Comics/Wildstorm Productions
1-1st app., Wildcat-c/a in all, contains 2 trading cards
(2 versions exist, each with a different card) 12.00
1 (Wl gold limited issue) 40.00
1 (All gold limited issue) 15.00
1-Newsstand ed./w/o cards 3.00
2-(2.50) Prism foil cover(s)-c, direct sales only, contains
coupon for Image Comics #0. 1st app Wetworks by
Portacio (4 pg. preview) 8.00
2 With coupon missing 2.00
2-direct Sale-w/poster-w/o prism on-c 3.00
2-Newsstand w/poster cards or prism 3.00
3,4-(2.50) 3-Lee/Liefeld-c, 4-Pollyboggers w/Topps card,
1st app Tribe by Sprouse, Youngblood cameo 6.00
4-Variant Ivy Head Card 3.00
5-7 (1.95) (note: #6-Gold, #7-Silver editions) 3.00
8-12-(2.50) 8-Comez of X-Men's Jason Grey &
Scott Summers 5.00
11 A Jessica Priest-c, see Deathblow #5 ..... 15.00
11-19, 21-24, 26-30, 33-Jim Lee/Scott Williams-c, C.
Claremont-s, Lee-a, 14-Lansen-a/ty, 16-
T.Chaires) pull-prm-pg, 21-began Alan Moore-s, 29
"Ice Frozen Heaven" pt. 1, 30 "Ice Heaven" pt. 13 ..... 2.50
20-(2.50) Direct Market, Wildstorm Rising Part 2,
Bound-in card 3.00
20-(1.95) Newsstand, Wildstorm Rising Part 2 ..... 2.25
25-(4.95) wrap-around foil-c, 4-Alan Moore-s 5.50
WildC.A.T.s Sourcebook 1 (10/93, 2.50)-Fox
embossed-c (rare Gold ed.) 2.50
WildC.A.T.s Yearbook 2 (11/94, 2.50)
Wraparound-c 2.50
Compendium (6/93, 9.95) Polybagged w/#1-4
w/Voice #0 ..... 10.00
Special (11/93, 3.50, 52 pgs.)-Travis
Charest/Wildcats-c/a & pin-up 3.50

WILD, C.A.T.S TRILOGY
June, 1995-No. 3 Dec, 1995 (1.95, color, mini-series)
Image Comics/Wildstorm Productions
1 (2.50)-Embossed-c w/silver-ink 2.50
1-Gold variant 5.00
1-Newsstand ed. w/silver ink-c, not embossed 2.00
2-4, Archway-c/a and 2.00
VOLUME II
Image Comics/Extreme Studios/Jim Lee
Sept 1995-Present (2.50, color)
1-3 ..... 2.50

WILDSTORM (Image Comics/Wildstorm Productions)
1994/1995-(2.95/4.95, color)

...Chamber of Horrors-10/95, 3.50)-Bisley-c 3.50
...Rarities 1 (12/94, 4.95, 52 pgs.)-sTst Gen 13 ..... 8.00
...Swimsuit Special 1 (12/94, 2.95) 4.00
...Swimsuit Special 2 (95, 2.50) 3.00
...Universe Sourcebook (5/95, 2.50) 2.50
...Zealots (2.50, limited series) 1-4-anth. by various 2.50

WILDSTORM RISING
May 1995 (1 99/2.50, color)
Image Comics/Wildstorm Productions
1-(2.50) Doren Marlee, Wildstorm Rising Part 1,
Bound-in card 2.75
1-(1.95) Newsstand, Wildstorm Rising Part 1 ..... 2.25
2 (2.50)-Direct Market, Wildstorm Rising Part 10,
Bound-in card 2.75
2 (1.95) Newsstand, Wildstorm Rising Part 10 ..... 2.25
TPB (98 (95) $W5-c 20.00

WILD WEST SHOW, THE
1996 (5.95, B&W TPB, one-shot)
Mojo Press
nn-Western stories by various inc. Lansdale 6.00

WILD WILD WEST, THE (TV)
June, 1966-No. 7, Oct, 1969
Gold Key
1-With photo-a 30.00
2 ..... 20.00
3-7 ..... 15.00

WILLOW
June 1990-Present (2.95, B&W)
Angel Entertainment
1 ..... 3.00
0-(5.95) "Black Magic" foil-c 6.00
0-(10.00) "Nude" Ed. 10.00

WITCHBLADE (mage Comics/Top Cow Prod.actions)
Nov 1995-Present (2.50, color)
Image Comics/Top Cow Productions
1/2-Turner 7.00
1 first app. in 8.00
2 ..... 5.00
3 ..... 4.00
4-8: 8-wrap-around c 2.50
COLLECTED EDITION
1-A (1996 Present (4.95, color, limited series, square-
bound) 5.00
1-c/1/2 ..... 5.00

WITCHCRAFT
June, 1994-No. 3, Aug., 1994 (2.95, color, limited series)
DC Comics/Vertigo
1-3-Kaluta-c, Robinson-s 5.00
1-Platinum edition 10.00

WITCHING HOUR (Combined with The Unexpected with #189)
Feb-Mar, 1969-No. 85, Oct, 1978
National Periodical Publications/DC Comics
1 ..... 24.00
2, 6-8-Toth-a 12.00
3, 5-Meaghan-a. 3-Last 12¢ issue 9.00
4, 7, 9-12 ..... 7.00
9-Toth, Neal Adams-a 8.00
13, 14, 73-Neal Adams-c/a (2 pgs.), 14-
Williamson/Garzon, Jones-a 5.00
15-20 ..... 2.25
21-45, 38-(100 pgs.) 3.50

WOLVERINE (Also see Incredible Hulk #180, 181 & Ritty Pryde &...)
Sept, 1982-No. 4, Dec, 1982 (Mini-series)
Marvel Comics Group
1-Miller-c/a-in all 35.00
2, 3 ..... 25.00
4 ..... 27.00
TPB (7/87, 4.95) rl1-4 ..... 8.00
TPB (9 95)-2nd printing 10.00

WOLVERINE (Also see Marvel Comics Presents)

hoy, 1988-Present (1.50-1.75/1.95 color)
Marvel Comics
1-Buscema-a begins, ends 16 ..... 35.0
2-5 ..... 15.0
3-5 ..... 12.0
6-9, 7 & Hulk app. 10.0
10-Belsar issues, 1st battle with Sabretooth 30.0
11, 16, 11 New Costume 6.0
12-20, 17-Byrne-c/a begins, ends #23 ..... 5.0
21-33, 24, 25, 27-Jim Lee-c 4.0
31-40, 44, 47, 26-Begin 175 ..... 3.0
41-Sabretooth claims to be Wolverines father, Eclise
cameo 6.0
41 Gold 2nd printing 2.0
42-Sabretooth & Cable app., Sabretooth proven not to
be Wolverines father 4.0
42-Gold-ed. 2nd printing (1.75-c) 2.0
43-Sabretooth/Wolverine saga concludes 5.0
45, 46-Sabretooth-c/story 4.0
48, 49-Sabretooth app., Weapon X recap 3.0
50-(2.50, 64 pgs.)-Die-cut c/Weapon X sequ-
cer-crates, Wolverine back to yellow costume 5.0
51-74, 76-80, 51-Sabretooth-c/app., 55-57, 77-Gambit
app. 57-Death of Muska. 62-64 Sabretooth storyline
..... 3.0
75-(2.95, 68 pgs.)-Wolverine hologram on-c 7.0
81, 84, 86, 87: Begin 1.95-c, bound-in card sheet 3.0
82-(2.50)-Wolverine/Punisher team-up 5.0
83-(2.50) Collection edition 5.0
87, 90-(2.95)-Die cut editions 5.0
87, 90-(1.50)-Standard size 3.0
91, 99, 101-105, 97: Return from 'Age of Apocalypse',
93-Juggernaut app. 94-Gen 13 app. 99-Gambit
app., 101 104-Elektra app., 104-origin of Omkaught,
105-"Onslaught" 2.0
100-(3.95) Holograph-c, Wolverine loses Ivariously
..... 6.0
100-(2.95) Regular-c 5.0
Annual (89, 91, 1988, 4.50)-The Jungle Adventure 4.0
Annual 2 (12/90, 4.95)-Bloodlust 5.0
Annual nn (93, 8/91, 5.95)-Ruins Of Terra, Cable & New
Mutants app., 2nd cover exists 6.0
Annual nn, '97-Xavier, Jean Grey, Cyclops, Storm, Beast
& Iceman app. 98-Gen 8 app. 99-Generation Next
app., 101 104-Elektra app., 104-origin of Onslaught,
105-"Onslaught" 2.0
100-(3.95) Holograph-c, Wolverine loses Ivariously
..... 6.0
100-(2.95) Regular-c 5.0
Annual nn (91, 1988, 4.50)-The Jungle Adventure 4.0
Annual 2 (12/90, 4.95)-Bloodlust 5.0
Annual nn (83, 8/91, 5.95)-Ruins Of Terra, Cable & New
Mutants app., 2nd cover exists 6.0
Beast & the Beard (96, 8, Iron (1989), 4.95, 52 pgs.)-
Rogers, noted Joe Ille, 4 B&D & 181 ..... 5.0
Blood Hunt (early 1993, 6.95, 68 pgs.)-Kevin J./Wolverine
stories from Marvel Comics Presents #85-92 ..... 7.0
Bloody Choices nn (1/94, 5.95, graphic novel)-
Evolution nn (5/94, 5.95, graphic novel) 6.0
Global Jeopardy (12/93, 2.95)-Embossed-c
Sick Mariner Zoho Ka-Zar, Shanna & Wolverine,
produced in conjunction with Worlds Of Wonder Fund 3.0
Inner Fury nn (11/92, 5.95)-Metallic ink-c 6.0
...'70s-nn (1/95, 3.95) 4.0
Save The Tiger 1 (7/92 2.95)-Kieth-c/Wolverine story
from Marvel Comics Presents #1 10 ..... 3.0
...Tns, nghts and Properties (1/95, 16 95, TPB)-Wrscanny
X-Men #109, 172, 173, Wolverine 188 stories #4,
Wolverine #41, 42, 75 ..... 17.0
Wolverine (5/94, 4.95) -(Wolverine stories from
Marvel Comics Presents #109-116 ..... 7.0

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AND THE PUNISHER: DAMAGING EVIDENCE
Oct, 1993-No. 3, 1993 (2.00, color, mini- series)
1-2, 3 2-Miller saga Punisher & Wolverine 2.0
/GAMBIT: VICTIMS
Sep 1995-No. 4, Dec 1995 (2.95, color, limited series)
1-4-Ellis-c, Jeph Loeb-s/Sale-c/a 3.00
KNIGHT OF TERRA
1995 (6.95, color, one-shot)
Marvel Comics
SAGA, THE
Sept, 1988-No. 4, Dec, 1988 (3.95, color, deluxe, mini-
series)
1-Bojarrnigas, Lanfeld/Austin-c 5.0
2-4 ..... 4.0
VS. SPIDERMAN
Mar 1995 (2.50, color, one shot)
1-Marvel Comics Presents #86-90 ..... 3.0

WONDER WOMAN
No. 73, Apr, 1955-No. 328, Nov, 1986
National Periodical Publications/DC Comics

...you wouldn't like him when he's angry.

90-73 1st code-approved issue 120.00
94-96, 97-99 ..... 65.00
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New-eraer & new art team (Andru & Esposito)
begin (5-58) 99.00
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113 ..... 74.00
3 150, 152 Flying saucers 20.00
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1-by 1987 Present (1,251 50p1 75, color)
DC Comics
1-Perez-c/a begins, covers on #25 60 ..... 3.00
2, 20 ..... 1.25
3-49, 53-62, 241, 244-Perez-a, 60 on Lebo. 1.00
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1, 2, 1994 (2 50, color)
DC Comics
1 2.50, 52 pgs.- 2.50
1 3.95, 52 pgs.)-Polybagged w/vinyl clings 4.00

WORLD'S FINEST COMICS
1-(7/41)-Judy Arno, 1954-No. 323, Jan. 1984)
1st visual Pre-Alpha-Flight/JSA/Crime
1-Kirby/Sinnott/Superman begin as team-
-Superman & Batman exchange identities
-Kirby/Sinnott/Superman ends
-Kirby/Sinnott/Superman ends
-Kirby/Sinnott/Superman ends
-Kirby/Sinnott/Superman ends 400.00
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80-75-1st cover appearance(s) (3-4/53) 265.00
81, 90, 88-1st Joker/Luthor team-up 215.00
82-93, 95 ..... 145.00
83-Origin Superman/Batman team retold 475.00
84-(10/59) 265.00
101-110 ..... 105.00
111-121, 121-Last 100 issue 85.00
122-128, 130-142 ..... 42.00
125-Aquaman begins (5/62) 50.00
129-Joker/Luthor team-up-c/by 35.00
143, 150 ..... 32.00
151-155, 157-160 ..... 24.00
156-1st Atom/Batman, Joker-c/by 27.00
161, 176-Giants (2-3& 6-& 10) 20.00
162-165, 167-169, 171-174, 169-(9/67)-3rd app. new Batgirl (cover and 1 panel scenes) 37.00
166-Joker-c/story 20.00
170, 175-ft. Adam-c/Other. 225, 226 ..... 17.00
177-Joker/Luthor team-up-c/story 17.00
178, 180-187 ..... 9.00
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189 ..... 8.00
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198, 199-3rd Superman/Flash race, see Flash 175 &
Superman 199 ..... 29.00
200-(5/71)-Giant-size 1St issue 20S-<Shining Knight by
Frazetta; Teen Titans-c, over 205, 207-212-(9/5C, 52
pgs.) 4.50.00
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207-248 215-Into Batman, Jr & Superman, Jr.223-228-
(100 pgs.), 244-252-(84 pgs.) 253-265-(68 pgs.)
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DC comics
1-3-Gibbons-c/Rude-c/a, Superman & Batman team-up 4.00
TPB (10/95) rl/1-3 ..... 20.00

X (See Comics Greatest World & Dark Horse Comics #8)
Feb 1994-Mar. 25, Apr 1996 (2 50, color)
Dark Horse Comics
1-2-3-Pit Bulls c-one 2.00
0-25,0-(2/95)-Grace-c & app., 16-Predator, app.,
18-22-Keller-c 2.50
-Aliens Illustrated Special #2 (6/94, 1.00, 20 pgs.) 1.00

-One Shot is the Head (94, 2.50, 36 pgs.)-Wrlter c 3.50

X-CLUBBE
Mar 1995-Mix 4; July 1995 (1.95, cover)
Marvel Comics
1-Age of Apocalypse 5.00
2-4 ..... 4.00

X-FACTOR (Also see Spider-Man and X-Factor)
Feb.1986-Present
Marvel Comics Group
1-(12.87 pgs.)-Cont'd from FF 286; Baby Nathan apps
on 2 pgs. (Cont. apps. after X-Men 201) 15.00
2-4 ..... 8.00
5-1st app. Apocalypse (2 pg. cameo) 15.00
6-10: 10-Nathan Askani app. 4.00
11-18, 10-Sabretooth app. (11/86, 3 pgs.) cont'd in
X-Men #212, 1st app. in X-Men comics 5.00
19-20, 13-Baby Nathan app. in flashback 4.00
21-22 ..... 3.00
23-1st Archangel 12.00
24, 1st Cable app. (cameo) 22.00
25, 26, Fall Of The Mutants in #24-26 ..... 4.00
27-30 ..... 3.00
31-37, 39, 41-43, 35-Origin Cyclops 1.50
38-(1.50, 52 pgs.) 3.00
44-(2/90, 1.50)-(4th Jim at Marvel!) 5.00
50-(11.50, 52 pgs.)-Liefeld/Milgrom-c 5.00
51-53-Sabretooth app., 52-Liefeld-c(p) 5.00
54-59, 54-Sinnott-c(p) 1.50
60-X-Factor Agenda, New Mutants app. 2.50
60-Gold 2nd print 2.00
61, 62, 8-Thicton Agenda, New Mutants app. 6.00
63-Postcard/Thicton-c/a begins 6.00
64-67, 70, 72-(7/90, 68 pgs.)-no c-plots, 66, 67-Baby
Nathan app. 10.00
68-Baby Nathan is teen; Intro Feature 5.00
71-New team begins; Stroman-c/a begins 5.00
71-2nd printing (1.25 c) 2.50
72-74, 76-and 78 ..... 1.50
75-(1.75, 52 pgs.) 2.00
76-83, 77-79-No Sinnott-a 1.50
84-86, (1.50-c)-Polybagged w/card, see Exe x 85,
86 Last Exe c 2.00
87-91, 93-99, 101; 87-92-Quesada-c/a, 88-1st app.
Forsaken 1.50
92 (1.50, 68 pgs.)-Wraparound c without hologram
on c, orig. X-Men #dies-a-thon Last Rites, Quesada c-a 2.00
92-2nd printing 1.50
100 (2.95, 52 pgs.)-Collectors Ed., embossed foil c,
death of Mystique Man 3.00
100-(1.75, 52 pgs.)-Juxtaposed Ed. 2.00
102-103, 107-111, 102-Begin 1 50-c; board-w-card
sheet 1.50
106 (2.00) Newsstand edition 2.00
106-(2.95) Collectors edition 3.00
108-124, 126-127 108 begin 1 95 c, 112-return from
"Age of Apocalypse", 115-card insert, 119-123-
Sabretooth app., 123-Hound app., 124 w/ "Onslaught
Update", 126-Risen vs. Dark Beast, "Onslaught," 128-
wizard insert 2.00
125 (2.95) "Onslaught," Post app., veils of Inanek 3.00
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Annual 3 ('88)-Evolutionary War, new 3.00
Annual 4, '89, 2 00-Infants v Attacks 2.50
Annual 5, '90, 2 00-Hound apps., 124 w/ "Onslaught
Annual 6 ('91, 2 00)-New Warriors, X-Force app. 2.50
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Annual 8, '93, 2.95)-Begun w/bound-in card 3.00
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Preview Of Love ('90, 4.95)-Starlin scripts 5.00

X-FILES, THE
Jan 1995 - Present (2 50, color)
Topps Comics
0 (1 50) 4.00
0 "Scully" var c 7.00
0 "Mulder" variant c 7.00
1/2 w/certificate 20.00
1-Adaptation of TV Show Guest Market & Newsstand 45.00
-Variant Kim c on all 35.00
2-4 ..... 12.00
5, 10 ..... 4.00
11-20 ..... 2.50
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Special Edition 3 (4.95) rl/7-9 ..... 5.00
1998 (19.95) 20.00

X-FORCE (See New Mutants #100)
Aug. 1991-Present (1 00/1.25/1 50, color)
Marvel Comics
1-(1 50, 52 pgs.)-Polybagged w/ 1 of 5 Marvel
Universe cards, Liefeld-(a)-1-7,9,11,(p)-c-1 ..... 6.00
1 With Cable card 7.00
1-2nd printing, metallic ink c-no bag or card 3.00
2, 3-2 Deadpool-c/story 6.00
4-Spider-Man x-over w/Spider-Man #16 ..... 3.00
5-10: 7, 8, 10-Weapon X apps., 8-1st app. Six Pack
(becomes Wild Pack in CABLE-DEADPOOL & METAL #1) 2.00
11-15, 19, 24, 26, 33, 35-Cable leaves X-Force, Cup-a-c
begins ends #25, 26,27-Cap-a-c only 1.50
16-18 (1.50)-Polybagged w/trading card 3.00
20-(3.50, 52 pgs.)-Weapon X-w/Cable hologram on
c, Cable returns 6.00
34-37, 39-43, 34-Begin 1.50-c; board-in-card sheet 2.00
38 (2.00)-Newsstand edition 2.50
48 (2.95) Collectors edition 3.00
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44-46, 51-58, 44-Return from "Age of Apocalypse", 45
-Sabretooth app., 46-Onslaught, 49-Sinnott/Stone
app., 52-Bob app., Onslaught, 55-w/S.H.I.E.L.D.-
Deadpool app., 57-Sletzer, X-Man-c/app.,
"Onslaught," 58-"Onslaught" 2.00
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58 (3.95) Liefeld variant c 15.00
Annual 1 ('92, 2.95)-Nu Liefeld-c/a; 1st Cyclops-c on
X-force 2.25
Annual 2 ('93, 2.95)-polybagged w/trading card; intro
X-Treme 3.00
Annual 3 ('94, 2.95, 68 pgs.) 3.00
Annual 4 ('95, 3.95)-Wraparound c (1/95), 6.95, 1/95-
/X-Force #3,4 & 5-M #75 ..... 7.00
-and Cable '95 (12/95, 3.95, color) 4.00

X-MAN
Mar 1995 - Present (1.95, color)
Marvel Comics
1-Age of Apocalypse 5.00
2-4 and 1/2 ..... 3.00
5-20, 5-7-Madelyne Pryor app., 10-Psyl, X apps., 12-vs.
Excalibur, 13-Marauders, Cable app., 14-vs. Cable,
Onslaught apps., 15-17-vs. Hercules, 17-w/ "Onslaught
Update," 18-X-Force-c/apps., Marauders app.,
"Onslaught," 19-"Onslaught," 20-Abomination-c/app.,
wizard insert 2.00

X-MEN (Uncanny X-Men, nos. 142-present, see Giant-
Size)
Sep 1963-Jan 1981
1-Origin and 1st app. The X-Men (Cyclops, Angel, Beast,
Iceman & Marvel Girl; begin 30 issue Magneto &
Prof X 1,600.00

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2-1st app. The Vanisher 1600.00
3-1st app. The Blob 550.00
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6-(9/64)-Marvel Girl app.; 1-Magneto app. & Early
Avengers x-over 10-1st S.A. app. Ka-Zar 290.00
11, 13-15: 15-Origin Bova 200.00
12-Origin Professor X, origin & 1st app. Juggernaut 275.00
16-20, 19-1st Mimic 100.00
21-27, 29, 30, 27-Sprder-Man cameo 75.00
28-1st app. The Banshee 95.00
31-50, 34, 37, 38-Adams-c/a 45.00
35-Spider-Man app. (8/67) 90.00
36-Origins of The X-Men Restate in #58-59 ..... 75.00
39, 40, 38-New costumes 55.00
41, 44-1st app. C.A. Raven -II S.A. 49-Steranko-c 55.00
1st Polaris 50.00
53, 51-Steranko-c/a 55.00
52 ..... 35.00
53-Barry Smith-c/a; 1st comic book work 55.00
54, 55-Smith covers; 54-1st Alex Summers who later
becomes Havok 90.00
56, 57, 59-63, 65, Adams a 40.00
58-1st app. Lucifer, ex-Lucifer 45.00
64-1st Sentinel 55.00
66-...ant new story with origin & 1st app. Alex
Summers 45.00
Battle Walk 45.00
67, 70, 71, 73-93 (2.97 rl/Original 12/78) rl/1 and #93,
69 month gap between #66 & 67) 25.00
71, 73-93 83 rl/X-Men #35 (5p.gby app.) 71 ..... 1.50
Annual 1 ..... 22.00
94-Begin X-Men begin (6/77), see Giant-Size X-Men 1st
Full app. 375.00
94-Variant w/Mark Jewelers pull out ad 375.00
95-Deaths of Thunderbird 175.00
96-99, 225 & 32, 10 reprints xover 60.00
100-Old X-Men vs. New X-Men 58.00
101-Phoenix-c/gn concludes 45.00
102-107, 102-Origin Storm 23.00
108-Byrne-a begins in S-Men, see Marvel Team-Up #3
for 1st Byrne X-Men 45.00
109 1st Wolverine 36.00
110-113 ..... 23.00
114-119 ..... 20.00
120-1st app. Alpha Flight (cameo) 40.00

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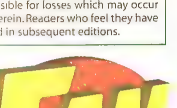

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AMAZING AJ'S COMICS & COMICZ 1
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ATLANTIS PHOTOTYPEWORLD
SANTA CRUZ,CA
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ALHAMBRA,CA
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BLADE DOG ENTERPRISES
SAN DIEGO,CA
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ROCKSTOP,CA
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NEWHALL,CA
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CAPITOL COMICS & CARDS
SAN JOSE,CA
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CAPTAIN HERO COMICS
SAN LUIS OBISPO,CA
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RANCHO CORDOVA,CA
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COMIC BOOKERIE
CLAREMONT,CA
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COMIC & CARD OUTPOST
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COMIC CENTRAL
TURLOCK,CA
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COMIC CITY
SAN DIEGO,CA
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COMIC CLAN 1
ESCONDIDO,CA
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COMIC CLAN II
NORWALK,CA
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COMIC GALLERY
ESCONDIDO,CA
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COMIC GALLERY
SAN DIEGO,CA
619-578-0444

COMIC GALLERY
SAN DIEGO,CA
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COMIC MANIA
FULLERTON,CA
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COMIC ODYSSEY
ENCADENA,CA
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COMIC RELIEF
BERKELEY,CA
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COMIC TOWN
CITRUS HTS,CA
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COMIC-RAZE
SAN DIEGO,CA
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COMICS +
VICTORVILLE,CA
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COMICS AND OLD AZNS
SAN FRANCISCO,CA
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COMICS CONSPIRACY
SUNNYVALE,CA
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COMICS FACTORY
PASADENA,CA
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CERRITOS,CA
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COMICS N MORE
RESEDA,CA
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SANTA BARBARA,CA
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COMICS-N-STUFF
SAN DIEGO,CA
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COMICS-N-STUFF #1
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ELLWOOD CA
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CAMARILLO CA
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MIKE'S COLLECTIBLES
SAN JOSE CA
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BURIED UNDER COMICS
MANCHESTER CT
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ORANGE, CT
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FANDOY COMICS
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PLANNING IT BOOK SHOP
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HEROES COMICS & CARDS
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LEGENDS CARDS & COMICS
STRATFORD CT
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RICHIE'S COMIC CAVAVA
WATERBURY, CT
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ATLANTIC BCH, FL
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PLANTATION, FL
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AUGUSTA GA
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AUGUSTA BOOK EXCHANGE 3
AUGUSTA GA
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BIG TOP
MINDTVILLE GA
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BOOK END
STOCKBRIDGE GA
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COLUMBUS FL BOOK EXCHANGE
COLUMBUS GA
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CEDARTOWN, GA
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DULUTH GA
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DR. WHY
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STONE MOUNTAIN GA
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KAILUA HI
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AIEA, HI
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JILLY'S COMICS & MUSIC
HONOLULU HI
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JILLY'S COMICS & MUSIC
MILILANI, HI
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PEARL CITY HI
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TOMY'S CAFE
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COLLECTORS DEN
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BURBANK IL
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COMIC CAULDRONE
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COMIC QUEST
BARRIE IL

847-428-3772

COSMIC SERVICE
SPRINGFIELD, IL
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COMICS AND BEYOND
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DREAMLAND COMICS II
LIBERTYVILLE, IL
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DREAMLAND COMICS IV
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GRAHAM CRACKERS
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GRAHAM CRACKERS
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GRAHAM CRACKERS
DOWNERS GROVE, IL
708-852-1310

GRAHAM CRACKERS
NAPERVILLE, IL
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GRAHAM CRACKERS
NORTHBROOK, IL
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M & M COMIC SERVICE
ORLAND PK/IL, IL
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CHICAGO, IL
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NEW ENGLAND COMICS
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QUINCY, MA
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WORCHESTER, MA
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STOOFY COMICS & CARDS
WESTHAMPTON, MA
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WORCESTER, MA
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ALTERNATE WORLDS
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MARYLAND

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BNL ENTERTAINMENT, INC.
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CUTTING EDGE COMICS
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GERRY'S COMIC WORLD - SECURITY MALL
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GERRY'S COMIC WORLD/DEVER SPRING
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THE BARBARIAN BOOK SHOP
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THE ILLUSTRIED KLOSET
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TIMLITE ZONE
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LANSING, MI
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COMIC HOUSE
FLINT, MI
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COMICS ARCHIVES, INC.
PETOSKEY, MI
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COMICS, ARCHIVES, INC.
PETOSKEY, MI
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COMIX SAGES, INC.
DETROIT, MI
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DAVE'S COMICS & COLLECTIBLES
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LANGE'S SPORTS ICONS #5
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JACKSON, MI
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"CHULDREN"

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No, that "u" in the title is not a typo. One must keep pace with the times, and language is an evolving thing, and it's folly to fight changes in its meaning and pronunciation. Some time when none of us were watching, somebody changed the spelling of "children." I don't know who did this or for what purpose, but the deed is done.

Don't take my word for this. Listen to just about anybody who's allowed near a microphone. You won't have to wait long to hear one of them say "chuldren," not long at all. These days, a politician can't stumble through a sentence without attaching his or her cause to the fate of "chuldren," no matter how far beyond the bounds of logic he or she has to stretch. Environmentalists, evangelists, cigarette prohibitionists, gun-rights advocates, gun-control advocates, racial separatists, Creationists, Darwinists, you name it: it's all for the "chuldren." Sure, there are a handful of old-fashioned holdouts who still call kids "children," but fewer every day. They'll learn.

The good news, for fans of the English language, is that the singular of "chuldren," going by current evidence, remains "child," not "chuld."

This change is baffling, to be sure. Usually the *meaning* of a word is diluted ("rape" gives way to "consensual rape"; "tragedy" becomes anything sad; "family" is anybody whose money or vote you're asking for). Just as frequently, the meaning is *reversed* ("free" goes from referring to something you *can't*, as in "smoke-free," "alcohol-free," etc.; "optimist" comes to mean one who is satisfied with things as they are; "pacification" means dropping a whole lot of bombs). Other times the meaning is twisted into something utterly unrecognizable. Just as a for-instance, note how journalists, in the interests of "objectivity" and "balance," describe both sides of any contest as morally equivalent: that's how we end up with such insipid (and vile) phrases as "Israeli aggression." Yeah. Sure. And if a burglar breaks into your house, I guess you're invading his territory by kicking his larcenous butt out.

But these are changes in meaning, not pronunciation. Changes in pronunciation are rare and usually corrections: look at how we've come to emphasize the first syllable in "harassment," not the second; check out a classic *Star Trek* episode and listen to the soft "a" in "data," pronounced right in the later series. With "chuldren," we've got no such correction. It's just plain odd. And since so many people, including right-wing fanatics and left-wing finger-waggers, are behaving so strangely, it's worth asking why they're doing this to a perfectly lovely word. My guess is that slurring the first syllable makes it easier to say the word faster. When you're speaking in public, a single-syllable word carries more punch. Failing that, you can shorten the word.

And "chuldren" is always delivered to pack a wallop.

"Chuldren" is always spoken swiftly and with emphasis, moreso than the other words in the speaker's sentence. It's usually accompanied with eye contact. "Chuldren" is clearly *the word* of the statement, the moral sanction of the argument, the compelling reason why anybody who doesn't agree with the speaker is a heartless scumbag. "For the sake of our *chuldren*...." Translation: agree with me or you're making babies suffer.

As if anybody who is not insane or outright evil would want to see babies suffer.

But that's the implicit threat that comes from an astonishing number of public speakers these days. To disagree is to make babies suffer.

Making babies suffer, or turning them into monsters.

Censors play the "chuldren" card both ways. On the one hand, all wateryeyed, they point to our smallest and most vulnerable, our youngsters, and portray them as at the mercy of some free-expression predator who will shock and wound and traumatize the kids. Without missing a beat, they spin around and double-flip, feeding adults' unconfessed fear of their own offspring, saying that exposure to unregulated entertainment will make the kids do the Menendez.

(No insult intended to any good citizens out there who happen to carry the Menendez name. It's just that those two murderous, spoiled brats make *such a* good example of every parent's nightmare. They beat *Village Of The Damned*, hands-down.)

Censors want us to fear for the welfare of kids, and, if that's not enough, they want us to be afraid of the kids themselves as well. First, your little Junior's gonna get hurt. Second, Junior's gonna get himself an uzi and perforate you. He won't even let you finish your ice cream.

First the kid's a victim, then, if that doesn't scare you enough, he's a villain. If this sounds self-contradictory, that's because it is exactly that. It's garbage. It's nonsense.

It's convenient nonsense. It presents the "media" as a supernatural menace that will, if left unshackled, terrorize and pervert our young. This part of the nonsense, not incidentally, spares parents the trouble of doing their job.

It's also very effective nonsense. It's spread like Novocain-laced maple syrup, smothering arguments for honest debate and honest work. It's spread thick, stiflingly thick, suffocatingly thick, and while it does kids *not one whit* of good to censor entertainment, few will challenge anybody who waves the "chuldren" as their banner. Who wants to be on the wrong side of any issue involving the fate of babies?

Last I checked, one word nobody's yet switched the pronunciation or meaning of is "manipulation."

Nor has anybody messed with "insult"—and it's those out there who are working to help real kids with real problems who *are* insulted and undermined by the baby-wavers. When a politician slides seamless from citing the *real* horrors of poverty and disease to bemoaning the *fictional* "hazards" of TV shows or comic books, the importance of the *real* is diminished. There isn't a hungry kid on Earth who'll be fed by a V-chip. When unpleasant fiction is called "child abuse," what words are left for those who work to keep kids from getting beaten, or worse? ■

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